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london life

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LUS: FULL
GUIDE TO
HAT'S ON
LONDON

TAKE A GOOD LOOK

IT'S A GOOD LOOK

DAKS Co-ordinates in lightweight pure new Scottish wool, in up-to-the-minute Tattersall or windowpane checks—bright or muted tones. Look for the DAKS skirt with the perfect partner and try them together, in the best shops everywhere. Or write for folder.

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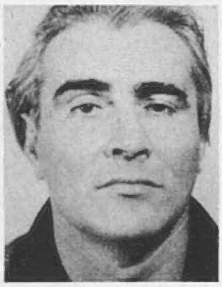
INSIDE

BOAC may collect as much as £6 million from their Lloyd's underwriters in settlement of their claim for the Fuji disaster. Ironically, during the Corporation's long accident-free years, the underwriters did not enjoy large premiums which they might now set against the claim. For eight years ago, BOAC decided to carry their own insurance, and took to setting aside 6 per cent of their profits each year as an insurance fund. Then, two years ago, the eighth accident-free year for the Corporation, they were advised that the law of averages indicated they could expect an accident within two years: so they took their insurance back to Lloyd's.

LONDON LIFE

Eva B rtok, who often akes her own c thes, joins comp ny with London most chic trend- etters in fashion Page 36



The man who says Britain could be taken over with a brainwash powder. London Life's investigation into LSD. Page 6

Paula Rego was once described as a whore because of her love of using sexual symbols in her paintings. See page 14

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Plus, of course, London Life's comprehensive guide to what's going on in the world of entertainment (page 43) and introducing Angela Ince's guide to property in London (page 62)

Ian Mikardo, although confident of re-election as Labour member for Poplar (his majority in 1964 was over 14,000) has other worries for the next fortnight. His book on the election results has, he says, "taken a very great deal of money" – most of it on the favourite, a Labour majority of between 41 and 60. Price: 5 to 1, half a point less than Ladbroke's. Since his punters are his former colleagues in the Commons, presumably all hoping to be back again to collect on 1 April, his prices reflect where the professional money is going.

"For a Labour majority of over 100, you can have 8½ to 1. Between 61 and 100" he says "it's 11 to 2." No substantial bets have been laid on Tory majorities – and Mr Mikardo can hardly be asked to speculate on his profits should his party upset the form and lose.

The British Museum followed up our story (5 March) about *Art*, the new magazine designed to fall apart after a few weeks. "You will," they told editor Mario Amaya, "have to print one copy in the normal way. You are legally obliged to send us one for our files, and we shall be very annoyed if it disintegrates."

Twenty-five assorted young people ranging from former school teachers to an ex-accountant are just exactly half-way through their two-month course at Mayfair's Palm Beach Club, They are learning to be croupiers, a job which starts at £25 a week and can yield more than £5,000 a year

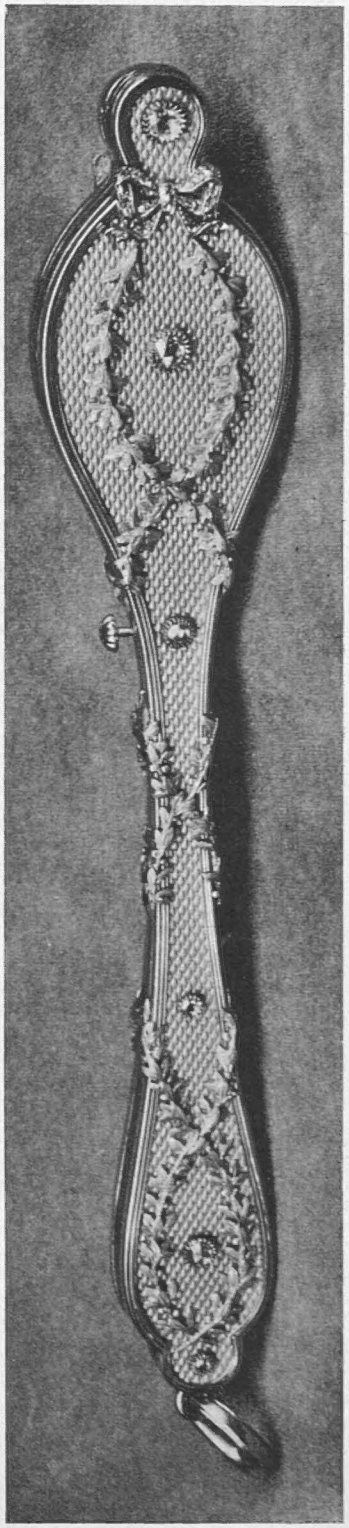
continued overleaf

BY APPOINTMENT TO
HER MAJESTY
QUEEN ELIZABETH

Wartski

138 REGENT STREET
LONDON, W.1
and at Llandudno

An attractive pair of two-colour gold lorgnettes by Carl Fabergé enamelled translucent pale mauve over an engraved ground, overlaid with chased dull green gold trails of leaves and berries, and set with rose diamond bows and single stones. Bearing the initials of the chief workmaster Michael Perchin. Actual size



INSIDE LONDON LIFE

continued

to really bright inspectors – the super-croupiers who oversee the tables. The Palm Beach started the course in February: they don't charge, nor do they expect graduates to work for them on completion. They just want to increase the number of properly-trained croupiers on the market. They intend to run further courses whenever they have sufficient applicants.

David Young has just entered the family business of Jacobs, Young & Westbury – the fourth generation to do so. Business is booming, unit sales running at 25,000 a year, and prices remaining stable. David, 19, is confident of the future. All of which is bad news for schoolboys – the firm is Britain's biggest manufacturer of schoolmasters' canes.

Harrods last year imported three very special refrigerators from a successful American range – the product of a Madison Avenue decision that the fridge should become a prestigious piece of furniture rather an an aseptic steel box. The Hacienda, covered in mock pony skin, the Delft (its American relative was called Pennsylvania Dutch) clad in blue-and-white tiles, and Gold Cup, bearing a large gilt horse, were offered at £374 each. The manufacturer's undecorated model costs £299. Still, after several months, providing stable room for Gold Cup, Harrods admit with suitable frost that they are not re-ordering.

Terry Henebery, producer of BBC-2's *Jazz 625*, has months of worry ahead. For once in a while, thanks to the great invasion of American musicians forecast here on 29 January, his problem is not to find suitable stars for the programme, but to find sufficient programmes for the stars. This month, for example, he is taping shows with Earl Hines and Thelonious Monk – but not with Sonny Rollins, possibly the most popular of the three, who is playing a month's date at Ronnie Scott's Club. Not only the budget and the allotted schedules worry him – but the strange rules of the unions involved.

Olga Noble-Mathews should be in Bangkok this week with Bernard Tussaud, who is there to measure and sketch the King and Queen of Thailand for modelling. Mrs Noble-Mathews was invited to go along by the Thais, who appointed her Honorary Co-ordinator of the project, but she slipped and broke her hip. The offer, and the title, came after Mrs Noble-Mathews had the Thai Air Attaché, his wife and young son to her flat overlooking Madame Tussaud's. She sent the boy off to look at the exhibition, and he returned to complain that his King and Queen weren't on show. She called her friend Bernard Tussaud, who explained that living Heads of State were only shown if they commissioned the exhibit. Mrs Noble-Mathews got to work on the Thai Embassy—and King Bhumibol and Queen Sirikit should be in the Hall of Kings this summer.

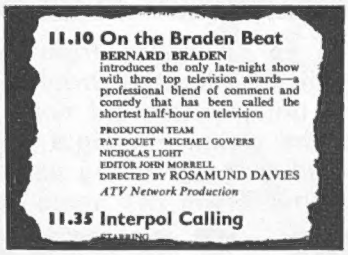
Among the special events offered by Hastings to mark the 900th anniversary of their most successful piece of public relations: On 2 May, at the White Rock Pavilion, a lecture – "William I and the Sussex Rapes". Dieu et mon droit de seigneur?

Computerform, which claims to apply all the benefits of modern science to old-fashioned and erratic racehorses, has put up its prices for the coming Flat season. Last year there were 500 members taking the daily service at a cost of £11 a month. This year, only 200 members are being accepted, and it will cost them £15 a month – plus, of course, the sense of obligation to back the system's tips each day. As Christopher Hull, who runs it, says "You can't merely decide to have a bet just like that – you have to get a system and stick to it."

In Wandsworth libraries at least, the long domination by women writers has ended. All four of the books most in demand are by men. Most requested of all is Graham Greene's "The Comedians."

ATV have, without any of the fuss that attended *Pinky and Perky* or *The Power Game,* switched another programme out of deference to the Representation of the People Act. Originally planned for 16 March was a documentary called *When The Saints Go Marching In*, produced by Tony Firth, who made their highly praised *The Tanks Are Burning.* It will now go out on 20 April – when no one is likely to object to a study of the British peace movements from 1916 to the present day.

Sunday, the new glossy inter-denominational religious monthly that is to appear in May, should kick off with a strong topical story. The first issue of the magazine, which is to be sold through the normal retail trade at a shilling, will carry a story by TV interviewer Robert Kee on Billy Graham, who is due to arrive for another crusade in Britain in late May. Kee got the interview at a Breakfast Prayer Meeting in Washington attended by President Johnson – and it is said that Kee's opinion of Mr Graham is not entirely laudatory.


11.10 On the Braden Beat
BERNARD BRADEN
introduces the only late-night show with three top television awards—a professional blend of comment and comedy that has been called the shortest half-hour on television
PRODUCTION TEAM
PAT DOUET MICHAEL GOWERS
NICHOLAS LIGHT
EDITOR JOHN MORRELL
DIRECTED BY ROSAMUND DAVIES
ATV Network Production
11.35 Interpol Calling

The last five minutes simply FLY by.

Grimaldi, the great clown, will be remembered on 20 March at a special service at Holy Trinity, Dalston – the Clown's Church. Organised by the International Circus Clown Club, the service will include a wreath-laying by Mrs Marga Marlow from Sadler's Wells, where Grimaldi had his biggest success. Grimaldi is in fact buried at St James's, Pentonville Road, but the Clowns moved away from there some years ago after an altercation with the then vicar.

Harrods offers late-night shoppers on 30 March a chance to hear a brief talk from jazz singer Cleo Laine, followed by a record recital introduced by David Gell – including records of Miss Laine (Mrs Dankworth to some).

The London Clearing Banks, not content with baffling their timid customers with computerised statements, have just issued another stern warning to presumptuous clients. A notice being issued to all depositors requests them to see "that any pins, staples, clips, etc, are removed from cheques before they are paid in. This is to prevent damage to the electronic sorting machines." Fiscal Luddites now know what to do: don't just snip off the magnetic-ink hieroglyphs, weld a paper-clip to your cheque.

Heal's exhibition of *Designs '66,* continuing until 15 April, features a complete bedroom in wood and olive-green hide, priced at "£2,500 approx." Lying coyly on the bowling alley of a dressing-table is a note saying that this is a copy of an actual installation they have just made for a customer in Caversham. "The customer wanted painted wood," explains the designer, "but we felt we simply couldn't paint over this lovely wood – so we suggested panels of real hide."

Candida Betjeman, daughter of John and wife of tailor and punter Rupert Lycett Green, has written a children's book: at the moment, she is seeking a publisher.

National Library Week is being marked by the National Book League with an exhibition. It started on 9 March, and will continue to 2 April. It makes a week awfully long.

The National Trust advertised in The Times *in early February for old bulbs – they wanted flat-dwellers to let them have their potted hyacinths after flowering, so that they could replant them in the Trust's various London gardens. They anticipated a heavy response . . . so far, just four people have handed in a total of nine bulbs.*

Timi Yuro arrives in London next week straight from the Sands at Las Vegas to play a three-week season at Annie's Room, starting 28 March. While she is here, Philips will issue a new single, and Miss Yuro will also appear on

Ready Steady Go. As her engagements suggest, her style bridges the gap between jazz and pop: She bears the royal endorsement of Frank Sinatra's approval. The Oriental flavour of the name is misleading. Miss Yuro was born in Chicago, of Italian parents.

Nigel Baird, managing director of Moussec Ltd, the sparkling wine makers, has just called an end to a test marketing scheme that made Scots' blood run cold. In London and some 30 provincial towns, Moussec has been offering the drinking public cans of Scotch and ginger ale, ready mixed. "People aren't ready for the idea yet," says Mr Baird, "but it's bound to come in time." Each black-and-orange can contains one-and-a-half pub measures of whisky (brand unknown) topped up with ginger ale. There was also a project to offer tinned gin and bitter lemon. Projected retail price: 3s 6d.

Feliks Topolski has fallen victim to the deplorable fashion for business breakfasts – a Kennedy-ism that has been adopted by President Johnson and at least one British night-club comic. Mr Topolski, however, enlivens his by serving *zubrowka* – Polish vodka flavoured with the favourite herb of the Polish bison. It makes the rest of the day anti-climactic, of course.

BBC Radio is suffering from creative despondency. Producers are convinced that the management has decided that only TV is of importance, and Intend to keep it on top. One dedicated Sound producer is reported to have gone before a promotion panel recently and heard this deflating speech: "We are most impressed by your programmes – out of 15, nine had 'very good' audience reaction and four 'good.' Why on earth aren't you in television?"

Bored with the monkey? Tired of the "Slop"? Do the "Grasshopper" at your next dance – accompanied by authentic music. Frederick Warne's now offer a seven-inch 33⅓ rpm record of genuine crickets for 11s 9d.

St Paul's Underground station has just acquired a new staircase where for 24 years there has been a boarded gap. After the station was bombed, one of its original three escalators was removed to be installed in a secret underground factory in Wiltshire. It wasn't returned after the war, and London Transport refused to be stampeded into any hasty decision.

A Holborn store offers the following unmounted jewel bargains: amethysts, 12s 6d; sapphires, aquamarines and emeralds, 5s; garnets, 4s. Gold nuggets – by weight. Don't expect the Koh-I-Noor for less than a pound.

The four-strong cast of *Say Who You Are*, at Her Majesty's, is being given a week's Easter holiday by Peter Bridge: the performance of 2 April will be the last until the following Saturday. It is very unusual for a play to have sufficient advance bookings – and confidence – to risk going dark in the middle of a run: the last occasion was at Christmas, when *A Month in the Country* took a holiday.

Mahatma Gandhi's statue will be erected in Tavistock Square this June, according to Lord Sorensen who has supervised the fund-raising for the project. "I still need about £4,000," says Lord Sorensen, "to make up the total cost of £9,000." The site was given free by St Pancras Borough Council, and the original fund-raising committee – started 20 years ago – was led by Krishna Menon. In the statue by Fredda Brilliant, Gandhi is shown seated.

A shop in Great Windmill Street now offers two varieties of canned London fog, both at 2s 6d. The difference? "One of them," says the shopkeeper, "is fresh fog."

Jane Blackmore's 35th novel, *Man of Power*, is to be published by Collins on 9 May. "It will be the first to be classed as Light Fiction instead of Romance," says Miss Blackmore. "In Romance, you can't go to bed with a girl – in Light Fiction you can." Although Miss Blackmore's sales in this country have suffered

from the death of the chain libraries, she remains the biggest selling foreign novelist in Scandinavia. Her hopes for really big sales at home rest on her autobiography, *Beds I Have Slept In*, which she is writing at present. It is based on the diaries she has kept since she was 14, and "only the libel laws can stop it being a sensation," she says.

VIGilant 4832, a number in Carshalton, is "permanently engaged" according to the GPO. What the operator won't tell you is that it is likely to stay that way – subscribers in the past who had the number were nearly driven mad by calls intended for Buckingham Palace, number WHItehall 4832. In fact, most Vigilant subscribers have some particular telephone twitch: Whitehall numbers are all kept busy, and one slip of the finger gets you an irritable Vigilante. As yet, none of them has tried impersonating Jim Callaghan, WHI 1234, but breaking-point is near.

Chuck Berry, whose songs have long provided beat groups all over the world with material, has apparently paid Lennon and Macartney the ultimate compliment from the home of rhythm and blues – he wants them to write him some numbers.

Alan Smith, director of Adventure Sun Tours of Cricklewood, is offering two special all-in holidays this year: one to Corsica, one to the Isle de Levant; 23 days in Corsica, for example, including transport, food and camping facilities – £55 all-in. What's special? Once there, holidaymakers strip – they are nudist holidays.

Viscount Moore, the Earl of Drogheda's heir, has just opened a second branch of his New York travel agency, *Ports of Call*. Lord Drogheda is, among other things, managing director of the *Financial Times* and chairman of the Royal Opera House. His son, known at Cambridge and in New York, where he has been for a year, as Derry, started the travel business with Susan Stein, daughter of actors' agent Jules Stein. So great was its success, they were asked by Saks Fifth Avenue to open a "travel boutique" in the store. Their first customers – author Truman Capote and his dog.

The British Museum's new catalogue of printed books will be ready this summer – in 263 volumes, the fruit of six years' work. It will contain 6½ million entries. Seven hundred complete catalogues will be printed – and all have already been sold, just in case you fancied one for Aunt Edna's birthday.

Donald McGill, the late king of the seaside comic postcard, is to be commemorated this winter – and preserved for vulgar posterity – by Hutchinson's in a book called *Wish You Were Here*. With commentary by Arthur Calder-Marshall, the book will present a vintage selection of fat ladies, nervous honeymooners and vicars caught in deepest *doubles entendres*.

Sanderson's, the wallpaper and fabric company, have taken to featuring "their man" in their advertising – a distinguished, discriminating soul who allegedly tours the world spotting super

patterns for your living-room. This man is clearly not considered photogenic – the chap in the advertisements is journalist Christopher Grier, music critic of *The Scotsman*.

The Golden Nugget, a Piccadilly casino, is to install Britain's first "Mini Dice" table. Made by Pat Sullivan Ltd, the game is a simplification of Crap, designed to take less space and less high-powered intellectual calculation, than its big brother.

The Jolly Boatman is Mecca's name for their planned restaurant-discothèque at Hampton Court, scheduled to open next January. Seating 150, work will start this autumn.

MAKE A DATE

THURSDAY 17 MARCH
Exhibitions: "Vision and Design" to mark the centenary of the death of Roger Fry, Arts Council Gallery, St. James's Square. National Coin Exhibition, Chenil Galleries.

FRIDAY 18 MARCH
Concert: Francis Chagrin Ensemble at the 12th St. Pancras Arts Festival, Friends' House, Euston Road, NW1, at 7.30 pm.
Opening: The Queen will open the National Central Library, Store Street, WC1.

SATURDAY 19 MARCH
Rugby: Scotland v England (Calcutta Cup).
Music: *The Gay Tyrolese* – schuhplattler dances, yodelling songs and zither music, Royal Festival Hall, 8 pm.

SUNDAY 20 MARCH
Mothering Sunday: Special family service, Westminster Abbey at 3 pm.
Cavalcade: 250 old-time motor cycles and 3-wheelers, all pre-1914, from Tattenham Corner to the Aquarium, Brighton.

MONDAY 21 MARCH
Theatre: 3rd World Theatre Season opens for nine weeks with Czech National Company from Prague at Aldwych Theatre.

TUESDAY 22 MARCH
Exhibition: "Curtain Call", spring 1966 furnishing fabrics, at the Ceylon Tea Centre, 22 Regent Street, SW1.
Annual dinners: Shirt, Collar and Tie Manufacturers, dinner/dance, ball-room of Grosvenor House. Royal Institution of Naval Architects, Great Room, Grosvenor House.

WEDNESDAY 23 MARCH
Dinner: British Film Academy awards, Great Room, Grosvenor House.
Theatre: *Under Milk Wood*, Bobby Brown's revival of his Edinburgh Festival production; cast entirely from Swansea. Lyric, Hammersmith.
Ballet: Covent Garden, *Les Noces, Les Biches* and *Scènes de Ballet* to be presented by Royal Ballet in the same evening.
Opera: *L'Incontro Improviso* at St. Pancras Town Hall.
Exhibitions: Electrical Engineers Exhibition opens at Earls Court at 10 am.
Unveiling: The Queen will unveil a Memorial Tablet to the Colonial Service in the cloisters of Westminster Abbey at 11.30 am.

SATURDAY 26 MARCH
Racing: Grand National at Aintree, Liverpool.
Boat Race: Oxford v Cambridge from Putney to Mortlake.

FRIDAY 1 APRIL
Concert: Easter Concert, Royal Festival Hall at 8 pm.

WEDNESDAY 6 APRIL
Première: *Viva Maria*, Curzon Cinema.

LSD

BY THE EDITOR OF LONDON LIFE

What I have learned of the potential of the drug LSD is frightening. The telephoned threats I have received are not, and I consider it the duty of *London Life* to publish the following article in the public interest. The task of this magazine is to reflect all aspects of the life of London. Usually these are gay but on this occasion my team of reporters headed by Rodney Burbeck, John McLeod and Hugh Blackwell have conscientiously and objectively uncovered a social peril of magnitude which I believe demands immediate action and legislation.

On the opposite page is a picture of debonair Desmond O'Brien, who has described himself as Mr LSD. In long conversations, Mr O'Brien has appalled me with his descriptions of the effects of the drug, and of its possible uses. He has asked me to say that he does not manufacture or distribute LSD. He has been given the opportunity in the following pages to state his views, but it must be made clear that *London Life* does not agree with them.

There is no doubt in my mind that this drug is being experimented with for possible use in chemical warfare; that in the proper hands it may be a power for good in modern psychiatric treatment. But equally I am sure that many famous people whose names I have been given, including pop stars, writers and painters, are using LSD to induce the kind of thrill that is symptomatic of a small section of London society. And in these days of instant trends there is a very real danger of this dangerous drug spreading, as purple hearts did, among wider sections of the population. Who knows what chaos, what moral lethargy could result. Here then is *London Life's* report, its facts checked and rechecked, its evidence totally corroborated.

THE DRUG THAT COULD BECOME A SOCIAL PERIL

The man in suite 2118 of the skyscraper hotel said quietly: "If anyone wanted to, they could take control of London, and Britain, in under eight hours." His name is Desmond O'Brien.

And he was talking about dextro-lysergic acid diethylamide, called LSD, one of the most powerful drugs known to man . . . a powder which when dissolved in water becomes colourless, odourless and tasteless.

Mr O'Brien, 39, tanned with grey-white hair, said frankly, "I am Mr LSD."

As little as 250 micrograms of LSD, barely noticeable to the naked eye, is sufficient to send a man into eight hours of weird hallucinations. It is sufficient to disable him mentally – in fact temporarily to brainwash him. LSD is banned in America. Police there have dubbed it "Public Enemy Number Six." But in Britain – one of the few countries where it is still legal – it is being taken for "kicks" by young people in London. People who want more than the "orthodox" drugs like marijuana can give.

It is the talk of the coffee bars. Pop stars take it; socialites take it; writers, artists and young girls caught up in London's twilight club world take it. No one will say where it comes from – and few actually know where it is stockpiled. But there is enough available in London right now to enable anarchists to take over the country. It could be available to Mr O'Brien on the bidding of a telephone call.

Mr O'Brien was traced to his suite by *London Life* reporters Rodney Burbeck and John McLeod. In an interview which lasted nearly nine hours he explained the dangerous

continued

Right: Desmond O'Brien. "I want people to know the true facts about LSD before they become distorted by panic legislation and paranoia."

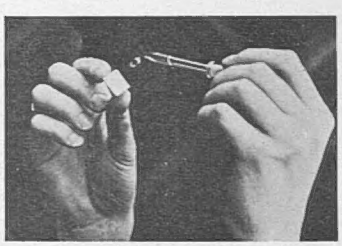
WITHOUT SENSATION, HERE ARE

continued
political potential of LSD . . . but also stressed what he thinks of as the non-harmful effects of the drug.

Then he added "You can't smell it or taste it, and it is colourless. So, for instance, we three could take over this hotel by putting some in the soup at dinner tonight.

"In the same way, 10 grammes introduced into the water supplies at Buckingham Palace, Whitehall and other key centres in the country would enable us to perform a *coup d'etat* in Britain. As soon as the drug took effect – in one or two hours – everyone would become lethargic and they would lose their will to fight. In this way LSD could be used in chemical warfare. Feed it to an enemy and they would more or less lay down their arms."

A leading psychiatrist



agreed that, if strategically used, LSD could be a weapon in the hands of anarchists.

"The effect of putting some in, say, the tea urns at Whitehall ministries would be to turn the people drinking it into temporary zombies. An indication of its terribly powerful effect comes from the experiences of Dr Hoffman, the man who discovered it. He has written that after just working with it – not actually drinking it – he had to go home in a state of restlessness and went to bed feeling drunk.

"So you could presumably spray an area and anybody going into it would be like an insect flying into a DDT area."

Mr O'Brien claims to know that large quantities of LSD are being bought every year by the Red Chinese. And he believes Western Powers are experimenting with the drug for use in chemical warfare. Defence correspondents have said that Britain, America and Russia all have secret stockpiles of the drug. But Defence Minister Denis Healey said in a written parliamentary answer that: "It would not be in the public interest" to disclose what information he had about the threat of the use of LSD as a chemical warfare agent.

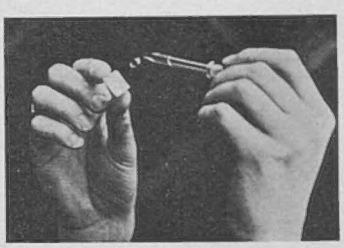
Captain Henry Kerby (Con, Arundel and Shoreham), who raised the question, told *London Life*: "That is absolute nonsense. It is in the highest public interest. I have been probing the LSD situation – not only the warfare aspect – and I was blocked elsewhere before my question to the Minister. I have been fobbed off in a classic ministerial way."

Dr Donald Johnson, former Conservative MP for Carlisle, told *London Life*: "It is quite feasible that LSD could be used to take over a city or even a country. I agree that if it was put into reservoirs it would disable people sufficiently for an enemy to take control. This is a very dangerous drug and I am backing Captain Henry Kerby in his efforts to accelerate legislation."

LSD is the most powerful of several drugs which are known as "psychedelic" – or consciousness expanding. Mexican Indians discovered similar properties in peyote cactus and mushrooms. And the drug was first synthesised from ergot in 1943 by a Swiss chemist called Albert Hoffman. It was also discovered by a group of young Harvard research scientists and lecturers who began almost to worship the drug as a means to give man an insight into his own mind and elevate him to a higher state of awareness.

The taking of LSD became a cult. It spread from Harvard to other universities. Eventually Harvard expelled the leaders, but the cult continues . . . despite legislation against it and warnings of potential dangers from taking the drug. Mr O'Brien, who travels frequently to the States, told us he first took the drug four or five years ago.

"I have taken it many times since – but the last time was more than three months ago. That must prove that it is not an addictive drug," he said. He relaxed in black silk shirt and cream cord slacks, sipping a glass of whisky, and told us: "I took a leading part in London last September. The plan was to disseminate knowledge about LSD to responsible, intelligent people who could appreciate and benefit from its properties. It was introduced to intellectuals, writers, artists, and other creative people in



London, as well as minor people in the lower realms of politics."

Mr O'Brien talked passionately and long about the drug. He is an athletic-looking man, and well-spoken. He told us that he had an associate with whom he would have to confer before answering some of our questions . . . questions like: *Where do supplies of LSD come from? How much is there in Britain at the moment? How and where is it made?*

"Can't answer those, old bean," he said with a smile, "until D O'B and associates have discussed them." These would be "Thursday answers" – to be provided, he said, when we met again the following Thursday. But at our meeting, during teatime in the chintzy lounge of the Hyde Park Hotel, he said that he could not supply the answers.

He met us accompanied by a young man called Roger wearing dark glasses, and another young man called Jess wearing a yellow ruffle-front shirt and a light beige suit. "I am not in this for the money," said Mr O'Brien. "LSD is so costly and difficult to make that it would not be really worth while going into it commercially. Apart from that, Britain is just a drop in the ocean on the LSD scene. It has its real grip in America."

But he *did* admit that if someone really wanted to they could make a great deal of money from LSD. He put a price of 25,000 dollars on only 10 grammes. But because of the difficulty of the manufacturing process involved, the criminal gangs had not bothered to go into the LSD business, as they had with other drugs. And for the same reason he scoffed the rumour that the Mafia controls world supplies of the drug. "One of the criminal gang leaders did approach me in London hoping to introduce it to his friends. But it never really caught on with them."

How much LSD is available throughout the world? "That is impossible to say because there is a sort of floating world bank which is constantly changing."

Mr O'Brien spoke out strongly and vehemently against the uset of LSD in some psychiatric treatment. "Using it on somebody who is already slightly insane is terribly dangerous. It could just tip the balance and send somebody over the borderline of insanity. The way we use it is to induce a wonderful feeling of beauty and a happy scene. When I first took it I was not impressed – it depends a great deal on your own state of mind at the time the drug takes effect. Why do I take it? It is fun, quite simply, fun. And that is why I am speaking to you so frankly. I want people to know the true facts about LSD before they become dis-

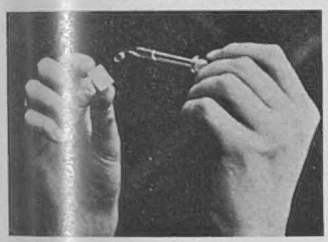
THE PLAIN FACTS ABOUT LSD...

torted by panic legislation and paranoia."

In America the widespread taking of LSD is worrying medical authorities. A *London Life* correspondent in New York sent us this report:

"The Food and Drugs Administration says that LSD is now only authorised for distribution to qualified researchers for investigational use. They warn that it is one of the most powerful chemical agents capable of causing serious mental changes, leading to nervous breakdown and suicidal states. Despite this there is a flourishing black market in LSD, particularly among the kids. Current market price on the campus is five dollars for one sugar cube impregnated with the drug and dyed with colouring.

"The Senate has been told that it is manufactured in Israel, shipped to Mexico and



smuggled to California. In the past two years Belle Vue, New York's psychiatric hospital, has reported a great increase in the number of patients suffering from LSD treatment which went wrong."

On the other hand, Cary Grant had admitted in interviews that he takes it and claims, "It's a wonderful thing and very important to me. It has given me a tougher core of inner strength."

Cary Grant has also said: "I take it as a short cut to the subconscious. You don't become addicted to it. Once it has shown you the way to meditation and the subconscious you can cut it out. I began using it because I wanted to find out more about myself. It has given me a stauncher belief in God. People ask why I don't try religion. I wish I could but I wasn't brought up to it. This is my short route to the kind of thing experienced by the religious mystics."

The Los Angeles Society of Clinical Psychologists has barred members from collaborating with physicians in using LSD except for research purposes. And Dr Max Rinkel, who pioneered LSD in America 15 years ago, admits ignorance of the chemical effect on the brain. Hard on the Harvard scandal came a warning from the all-powerful American Medical Association that serious mental illness – and even death – would result unless controls were imposed on LSD.

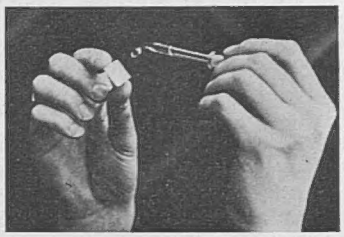
So much for the American scene. O'Brien's movement to disseminate knowledge about LSD in Britain began in earnest last September.

But the operation got out of hand while he was in South Africa at Christmas. "It was reaching the long-haired types and coffee-bar sets and seemed to be available to anybody who happened along," he said. "I believe more people were talking about it than taking it. And those who were taking it were not doing so properly. They were using bits of blotting paper and the like."

He emphasised: "Anyway the supply to London has now been cut off."

Mr. O'Brien showed us a letter from one of his subordinates naming prominent people in the arts, literature, pop world, and Chelsea's socialite set, who had either taken LSD or expressed an interest in it. And he named two of Britain's famous pop groups who have, he said, been "turned on" by LSD.

When we made our own inquiries among contacts in Chelsea and the pop world, we discovered a fantastic interest in the drug by people named – but a natural reluctance to admit they were taking it. Current market price was said to be £2 for a sugar lump impregnated with LSD from an eye-dropper, and wrapped in silver-paper. We were told that it was obtainable through a boutique in Chelsea, and that the "pusher" was paid for the supplies with clothes. But when we sought further information about where supplies



were coming from, our contacts dried up. One informant said that he had been warned that he would be "thumped up" if he said any more.

We spent several hours watching one house in Chelsea, where we knew LSD was being distributed, and saw half a dozen young men and girls go in. Most of them scanned the names on the doorphones of several houses before finding the right one. When they pressed the bell, the door opened automatically. Some came out after a few minutes carrying small parcels. We were told that one member of a famous pop group was picked up by the police wandering along Bayswater Road after taking LSD.

Another pop singer unwittingly drank a whisky and coke spiked with LSD in a London discotheque. The hallucinations hit him an hour later in another club, and he imagined he was in Sherwood Forest with Robin Hood. We spoke to one highly respectable public relations man in Mayfair, who said he had been given LSD from an impregnated sheet of blotting paper scored off into squares.

The drug is said to act by increasing the flow of blood to the brain by constricting the neck veins. This floods brain cells previously unused . . . something like suddenly irrigating the world's deserts. In theory, this should make the brain function super-efficiently . . . if not at its optimum. In fact, the effect varies greatly according to the personality of the person taking it. Some people merely sit still, staring at the wallpaper, seeing strange images. Others claim to have spoken with God, to have found the meaning of life, to have heard colours and seen sounds.

Desmond O'Brien, in a paper setting out "Recommendations for the conduct of sessions," writes: "It must be remembered that while normally agreeable or even beautiful sensations predominate, they are not guaranteed. Their very depth and intensity must give rise to occasional feelings of non-comprehension and disquiet."

And he adds: "For private sessions, it is advisable to restrict the numbers present to about six, and ideally, all should be well known to all. Observance of this advice lessens the likelihood of personal antipathies, paranoias, or misunderstandings arising."

People who take LSD are said to "take a trip" because the effect, when it hits the brain, is something like the blast-off of a rocket on a trip to the moon. And the return to "sanity" is like re-entering the earth's pull of gravity. One famous American folk-singer is said to write songs while under the drug's influence. And we were told that some of the British groups touring America have been introduced to LSD in Los Angeles, where it is widely taken.

London Life reporter Hugh Blackwell took LSD to experience for himself the effects. He reports: "I was given the drug from an eyedropper at a house in Chelsea. There were four or five middle-aged people in the room, drinking tea and watching me."

More than 12 hours after being "turned on," Blackwell

continued on page 10

WHAT HAPPENED WHEN A REPORTER TOOK LSD

continued from page 9

was still recovering from his temporary "madness" and we took the following notes of his meandering talk:

"I seemed to forget all the knowledge I had acquired consciously, and felt my subconscious released. . . . I got a kaleidoscopic maelstrom of images rushing through my mind . . . a feeling of explosion in my brain . . . this was madness. I felt totally out of control. There was a feeling of enormous forces of the universe pressing down on my head. I remember shouting 'What's the antidote' when it hit me. It was like VistaVision gone mad. Images and colours broke up and collided. After the initial shock, the brain began to function but I did not know where, or who, I was.

"I felt I was totally telepathic. . . . I felt I could manipulate people. Use it in the right way and you could build a race of beautiful people . . . a whole new society. Take it on the moon and you would have the whole universe at your command."

Blackwell was told that the hallucinations could be countered by taking large quantities of sugar with the drug. This replaces sugar burned up by the brain working overtime, and it is in this way that fanatical devotees of LSD see it being used to build a race of superhumans.

One of the people helping Mr O'Brien told us: "What we are trying to do is educate people about LSD. It is true that used by itself, say in a city's water supply, it could be a brainwashing agent. But so long as you are taking sugar at the same time, you are able to use your brain in its expanded form for doing work. This is how we would like to see LSD used – not as a thing spreading paranoia through talk of chemical warfare. We would like to see LSD available for everybody. The ideal situation would be to have it in the sugar so that people could buy it with their groceries."

We were told that LSD is being manufactured in Britain and that there are large stockpiles stored throughout the country . . . "enough to last us for ever."

Mr O'Brien said that the American Food and Drugs Administration have traced the progress of LSD across the world in an operation tantamount to a full-scale espionage hunt. "I am sure more lies behind this hunt than interest by the FDA. I would not be surprised if the American CIA were behind it."

The drug is sold officially in Britain by Sandoz Products Ltd, which has its head office in Switzerland. Their supplies, however, are limited strictly to qualified physicians working in psychiatric institutions.

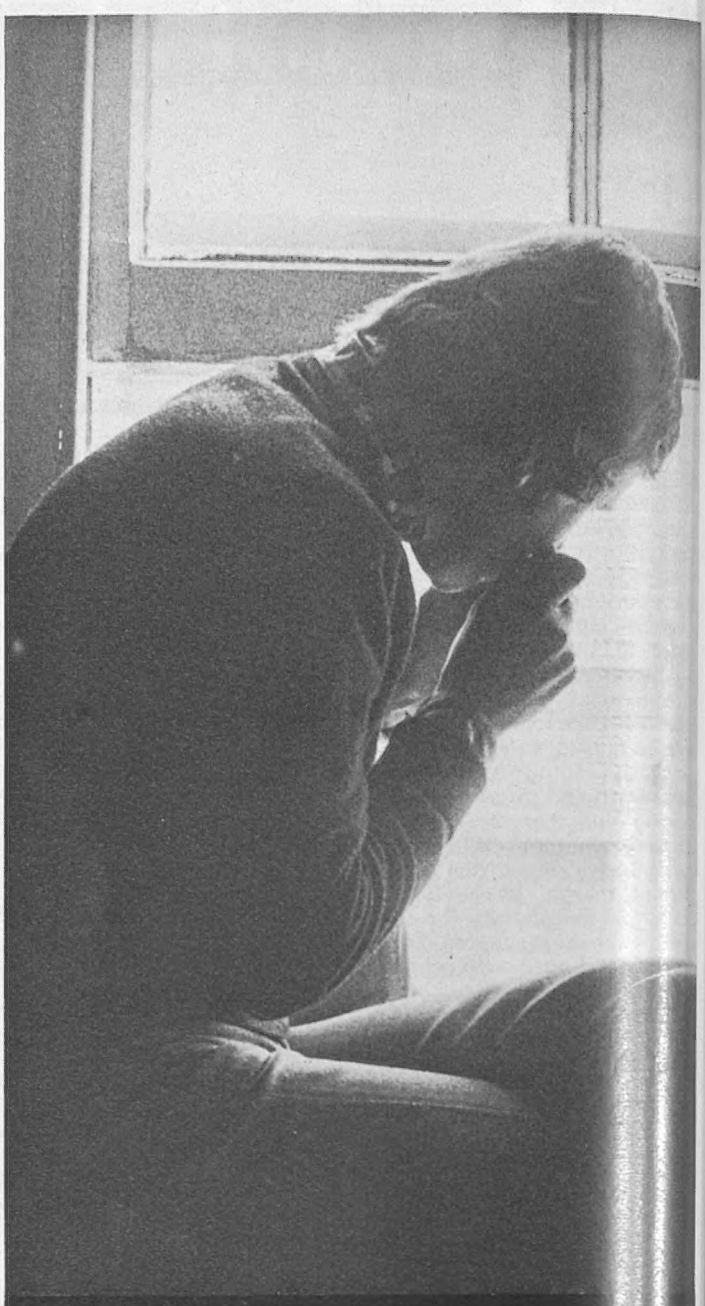
"It is extremely rigidly controlled," said a spokesman.

What is being done to control the unofficial supplies of LSD in Britain?

A Home Office spokesman said: "We are awaiting reaction from the trade on a proposal by the Poisons Board to control LSD more closely. It is available at present on a doctor's presciption.

"It is hoped that some consolidated poison rules will be made and laid in the next Parliament, which would include this new restriction: that one could only get LSD if one were a doctor or doing medical research.

"At the moment, LSD can be sold only on prescription, but it is freely manufactured. There is no control on the manufacture."



THIS PICTURE WAS TAKEN AT AN LSD 'SCENE.' THE YOUNG MAN GAZES OUT AT AN UNREAL, GAUDY WORLD AS THE DRUG TAKES EFFECT. NEXT WEEK, IN THE PUBLIC INTEREST, LONDON LIFE WILL MAKE FURTHER DISCLOSURES ABOUT THIS FRIGHTENING NEW CULT IN BRITAIN

© London Life, 1966

Police nab sniff-and-run attacker in Bond Street

Beautiful woman arrested for Cedar Wood sniffing

The sniffer

The victim recovers after the attack. *"I can't wait for it to happen again"*, he says.

EYEBROWS were raised in London's fashionable West End yesterday when a beautiful woman committed an extraordinary breach of the peace.

Ecstasy

Coming out of an expensive jewellery shop, the woman suddenly began to pursue a man along Bond Street. Witnesses heard her call out:

"He's wearing it! I *must* have a sniff!"

Passion

She overtook the unsuspecting man and seized him round the neck. Then, with a look of ecstasy on her face, she *sniffed* him. Police arrived in the nick of time to prevent further scenes of unbridled passion.

The victim, 32 year old Guy Denny, admitted wearing Cedar Wood After Shave at the time of the attack.

"That stuff has an amazing effect on women", he said, breathing heavily, **"I don't know how they do it for 6/- a bottle."**

Devastating

Investigation reveals that the After Shave is one of many Cedar Wood products. The others: Cologne (7 -), Talc (4 9), Shaving Bowl (11 -), Refill (5 -), Hair Cream (5 9), Refill (3 9), Pre-electric (6 -), Brushless Cream (3 6), Hair Groom (8 6) and Deodorant Stick (6 6). All are thought to have the same devastating effects on women.

Secret

An official spokesman explained Cedar Wood's secret.

"The fragrance is a blend of 15 subtle essences. Men hardly notice it, but women . . ."

He shook his head, and left the rest unsaid.

Meanwhile, the beautiful sniffer languishes in her cell. Is she repentant? **"Never!"** she says. **"I'll do it again if I get the chance".**

Men of England, beware.

6/- a bottle, and worth every penny.

DAVID WYNNE-MORGAN

Thousands of men throughout Britain have received, in the course of the past three weeks, an application form to become a charter member of London's new Playboy Club, which opens in June. "Really important people may even receive three or four," a Club spokesman told me. "We have bought several mailing lists from different sources and it is quite possible that some people will be on several of them."

With the application form comes a personal letter from no less a person than Playboy Club membership secretary Robin Douglas Home, in which he not only describes it as the "world's most distinguished private key club" but adds even more revealingly: "Here you will discover an atmosphere that only the editors of *Playboy* magazine could have created."

I have not the slightest doubt that the standards of the amenities at the club will be superb, although personally I am not over-excited at the prospect of having my name posted on a personal nameplate in the lobby when I arrive and simultaneously flashed to every room in the club on closed-circuit television. I am sure that the food will be good value, the gaming well run and the service superb. In spite of this, I believe that the Playboy Club represents a threat and a challenge to every virile, red-blooded British male.

More than 100 beautiful Bunny Girls will staff the Playboy Club in London and already the first six of them are being trained and presumably brainwashed in Chicago. The whole immaculate conception of the Bunny Girl and the rules that govern her behaviour both in and out of the Playboy Club represent not only a studied insult to the mentality of British males but also a total perversion of normal male and female relationships.

The Bunny Girl, let us remember, has been chosen for her freshness, her physical attraction, her personality and frequently for her ample, if obvious charm. She is there to titillate the senses, to bring an atmosphere of sex and a feeling of excitement. Never, however, must she behave or react like a normal human being. Everything must be in the shop-window, but nothing must be available.

The Penalty

Under no circumstances, whatsoever, is she to be allowed to mix or meet any club members outside the Playboy Club. Under no circumstances must any genuine relationship or real feeling be allowed to develop. No one is to be trusted. The penalty for any Bunny Girl breaking this rule is instant dismissal and, in America, and therefore presumably in London – for the whole Playboy cult is to be imported – detectives are employed to keep an almost constant check on the Bunnies even when they are off duty.

Hugh Hefner, the arch-priest of the Playboy philosophy who has been spelling out his beliefs almost endlessly in copy after copy of his magazine since 1962, has gone on record as stating that everything done between consenting adults is OK. The philosophy, it seems, breaks down immediately, if they are his employees.

Naughtiness

I am informed that the Playboy Clubs in the United States perform a vitally needed function – that of supplying the American male with totally uninvolved sex. They supply a feeling of naughtiness with absolutely no danger of being caught by a designing female or involved in expensive divorce or alimony proceedings.

In his personal letter to prospective members, Robin Douglas Home goes on: "Every detail of the many floors of the London Playboy Club will suggest to you the warmth, the intimacy and the fun of a private party."

Not so long ago he was one of the most sought-after night club and hotel lounge bar pianists in the country and I suggest to him that he knows full well that the Playboy Club will suggest many things, but that intimacy and warmth will certainly not be among them. Very shortly the first six Bunnies will be returning to Britain where they are to be employed full-time on training the 94 other Bunny Girls for the frequently postponed opening in June.

The Bunny team is not yet complete. Applicants have to enclose photographs and send their letters to the personnel director or alternatively to the "Bunny Mother," an understandably anonymous lady whose exact duties are not defined. I don't think I am alone in believing the Playboy conception of the Bunny Girl to be one of the most unnatural perverted and unhealthy imports to be brought into England for a very long time. I am therefore forming "Bunnies Anonymous," which is open free of charge to all readers of *London Life*.

Write to me . . .

All those interested in joining are invited to write to me here. "Bunnies Anonymous" members will receive a bottle of champagne every time they can prove they have had dates with two different Bunny Girls they met at the Playboy Club, and there will be a case of champagne for the first Playboy Club member to marry one. All Playboy Club employees are, of course, banned from competing.

In an effort to be fair and present both sides of the case, I must record that one of Hugh Hefner's justifications for the Bunny Girl is that she helps to keep marriages happy. The theory, apparently, is that after spending the evening in the vicinity of a Bunny Girl, he is a far more satisfying husband on his return home.

If you want to be thought of as the British Housewife's friend, Mr Hefner, think again!

Picture by George Konig

DARLING'S DARLING

Here he is—the man who is going out with Julie Christie, the girl everyone wants to go out with. Don Bessant, an art teacher, pictured above with Julie, is strangely silent about his coveted relationship. Julie is more outspoken: "I do not intend to get married; very few people are equipped for marriage, and I'm not one of them. It is something I will have to think about later on." Don spends half his time teaching; half his time creating. Julie's flat in Fulham is open house for designers and artists – but not for actors, and Don is rarely invited on to whatever set she is performing. Currently this is Truffaut's film *Farenheit 451;* previously it had been, of course, *Darling* and *Dr Zhivago.*

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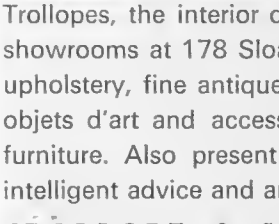

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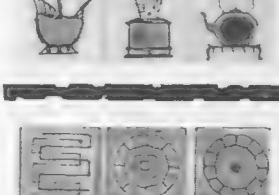

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PAULA REGO: EVERY PICTURE TELLS A STORY

Paula Rego, a young Portuguese artist, married to an English painter, has a little Union Jack of her own. She is one of the few who carry the artistic virtues that men hope for without flourishing "emancipation" like a war-wound. Paula hasn't the time. She manages to combine being beautiful, being a happy wife and mother of three lovely children with being an exciting and original artist to a degree that seems almost unfair to less talented people. It is encouraging – and at once typical – to discover that Paula's favourite animal is the pig.

Short, fat

Paula was born in Portugal. She was given a very liberal education at an English school outside Lisbon, with pupils of 23 nationalities. At 16, she came to England and attended The Grove Finishing School, near Sevenoaks. She was known as "Sancho Panza" – "because I was short, fat and greedy and could only ride a pony backwards." Her headmistress, Mrs. Orr-Ewing, now remembers Paula as a very hard-working pupil. "I liked her enthusiasm and keenness for things other than art. She got on well with others but was just a little bit 'the cat that walked by herself.'"

Paula studied at the Slade between 1951-55, which was then at the height of its post-war flourish. David Sylvester, then doyen of the young *avant garde* critics, observed of Paula: "She is strange and individual, an authentic and very courageous person who doesn't seem to mind to put down what she feels. Sometimes her work is odd: I wouldn't expect it to be done by a beautiful and cosy-looking and apparently well-adjusted girl."

Most British art is strained through a fairy-story screen erected between the artist and the event they want to depict: they paint the screen. Paula is able to connect directly with her imaginative experience and draw it literally as it happens. Andrew Forge says: "Rego seemed to have surrealism hanging like meat on her bones – that is, whatever surrealism might have been if you cut out manifestos and poetics and a Grand Old Man.

"With her you can't distinguish between her trembling eagerness to make shapes, cut them, stick them, rub colour on them, mess them up and the way they come alive screaming like lobsters in reverse. Paula Rego could have invented a lobster from scratch."

On leaving the Slade, Paula went back to Portugal and worked with her husband in the old wine barn that is their studio. This is situated below the wedding-cake white villa that her grandfather built above the foaming fishing harbour and village of Ericeira. There they pad to and fro into each other's section – Paula's being usually knee-deep in the collage material she uses in her paintings. They work in the same way at the top of their Camden Town house, where they spend most of the year.

Active, passive

"I often ask my husband's advice," says Paula. "We thrash things out together, and like this our encounter is total." She added: "I have three children, and I have always thought that children were made passively. You put a man and woman together and children come along, so to speak. A work of art requires activity; the mother is passive, and like this I am both active and passive."

She works some part of every days if possible. The paintings take a long time. Her husband, Victor, has said: "There are times when you have to take the canvas away, otherwise it would become two feet thick with several good pictures underneath each other. Perhaps she should work on a canvas with a roller at either end, moving it along each day. Her pictures are a continuous and continuing narrative. Her painting is her life story."

Sometimes people take this too literally. The Portuguese poet, Alberto de Lacerda, illustrates an extreme incident: "She has a very original wit, quick as lightning but much more gentle. For instance, at the opening of her recent exhibition in Lisbon, a half-drunk man, trying to re-

lieve his Catholic repressions, went over to Paula Rego: 'With so many sexual symbols in your paintings,' he said, 'you must be a little whore,' to which she answered 'I am not; you see, a little whore would paint churches.' "

Since setting up a home in England, Paula has exhibited regularly with the London Group, who last year made her a full member, and joined the committee. Previously she had shown in the Gulbenkian Exhibition in Lisbon in 1961, and between 1962-64 was awarded a scholarship to continue her work. Last summer she showed with other young artists at the Institute of Contemporary Art in Dover Street, being personally sponsored by the Director, Dorothy Morland.

Music, parties

Sir Roland Penrose, himself a distinguished surrealist artist, speaks of Paula's pictures as follows: "She seemed bursting with things she must say and this necessity overrides the restraints of calculated harmonies and gives refreshing exuberance and originality to her work."

In January this year, Paula held her first solo exhibition at the gallery of Modern Art in the Society of Fine Arts in Lisbon. Part of that exhibition is due to be sent to New York in October in an exhibition of Portuguese Art. Also in January, Paula completed an immense hand-made tapestry, some eight yards long.

Away from painting, Paula's interests are gregarious: music from Callas and Cage to Francoise Hardy, parties, poetry and very good food – she is too modest about her own cooking – and almost anything you happen to be interested in. She goads one into feeling happier with one's lot.

What distinguished her painting from traditional figurative art? She replied: "My painting isn't 'new' anything; it is a continuation in a tradition of poetic visual images. I don't like to paint from life directly; I like to cannibalise images which are naturalistic, geometric, fetish and infantile."

Q. "What are you going to do next?"

A. "I don't make plans, otherwise things don't happen."

Paula and her three children: "They come along, so to speak".

Picture by Tony Sullivan

£3,000,000 masterpiece on show

Britain's attitude to its wealth of art treasures is curious. The general public shows little interest, but when a picture or statue acquires sudden publicity value, unlikely voices are raised, giving instant opinions on a Leonardo cartoon or a stolen Goya. On the other hand the museums and galleries do little to promote their possessions – occasionally angry letters burst into *The Times* asking why this picture, or that statue, is not on show.

Now the Royal Academy is attempting to make one of its greatest treasures known to a wider public. This is the tondo, or circular relief of the Virgin and Child with the Young St John made by Michelangelo in 1504. It is being lent for exhibition at the Victoria and Albert Museum before leaving on a world tour in mid-May.

Left to Academy

The tondo – it's about four feet across and weighs 4½ cwt. – went to the Royal Academy under the will of Sir George Beaumont in 1830. Since 1953 it has been hung in the Academy's General Assembly Room, flanked neatly by two Constables. If any member of the public bothered to ask, they could have seen it. It featured in the exhibition Italian Art and Britain, in 1960, and before the war was hung in a public gallery at the Academy.

The work is known as the Taddei Tondo because Michelangelo gave it to Taddeo Taddei, who was one of the principal art patrons in Florence at the time. It is the only work in marble by Michelangelo in this country, has been insured for £3,000,000 with Lloyds of London, and school parties can go and see it now at the V & A for one shilling a head. The general public must pay 2s.

When this showing ends, the tondo will go to Russia and then to the Rijksmuseum in Amsterdam before returning to Burlington House, where the Royal Academy intends it to remain on permanent view.

Wisely the V & A are surrounding the tondo by related drawings by Michelangelo and Raphael.

Evelyn Waugh and The Scarlet Woman

by WALTER SPEIGHT

The controversial film of Evelyn Waugh's controversial novel *The Loved One* opens in London early in April. Though most of Waugh's major works have been sold for filming, this is the only one that has actually been made. Waugh himself, however, appeared in a silent film 42 years ago. Called *The Scarlet Woman*, it was made with some Oxford University friends and shot on Hampstead Heath. The director was Terence Greenidge, now an actor with the Royal Shakespeare Company. The film co-stars Evelyn Waugh's brother, Alec, and Elsa Lanchester, who was making her first film appearance.

The Scarlet Woman, a 45-minute silent film, was written by Evelyn Waugh in one night. Greenidge supplied the camera and the cast contributed £20 to cover production costs. The plot concerns the conversion of England to Roman Catholicism. The Pope, the Bishop of Montefiasco and the Dean of Balliol conspire to convert all England by first converting the Prince of Wales. They are foiled, however, because the Prince falls in love with Miss Beatrice de Carolle (Elsa Lanchester), who is a *Protestant* cabaret artiste.

It is said that Waugh wanted to satirise the then Dean of Balliol (whom he plays) because he thought him a snobbish teetotaller. Later, however, he was to write about him with great affection in his book *Ronald Knox*.

Although the film relies rather more on "mugging" than pure visual humour, there are some unforgettable moments. Evelyn Waugh parodies the Dean – with devastating accuracy, it seems – in a blonde fright wig. Alec Waugh, although he would probably like to forget it, plays the drunken mother of the Pope, which, at the film's second showing to a Jesuit college, was thought hilarious. But it would be hard to beat Elsa Lanchester running across Hampstead Heath – if only to see how little she has changed in 42 years.

Both Mr Waugh and Miss Lanchester have maintained interest in the film, although neither favours public showing. Both think they went on to do more interesting work. Nevertheless Greenidge, who owns the only existing [illegible]es, allowed a 10-minute cl[illegible] be shown on the Bl[illegible]-V's *Tonight* programme [illegible]64, when the first vol[illegible] of Waugh's autobiograph[illegible] was published. Although t[illegible]nly Waugh book to hav[illegible]een filmed is *The Lov[illegible]ne*. Elizabeth Taylor h[illegible] expressed an interest in [illegible]ing Mrs Beste-Chetwyn[illegible] in *Decline and Fall* . . . [illegible] her fee of £300,000 seems [illegible]ave slowed this project dow[illegible].

Above: Evelyn Waugh donned his father's top hat for a brief appearance as Lord Borrowington, who arranges an assignation between Beatrice de Carolle (Elsa Lanchester) and the Prince of Wales.

Right: "By Jove, Borrowington has excelled himself," says the Prince of Wales (the late John Gielgud). Although not in the picture both he and Miss Lanchester have their hands on the Wrought garden sundial, over which Lord Nelson wooed Lady Hamilton.

Left: The Prince of Wales expresses his undying friendship for the bewigged Dean of Balliol.

Far Left: Miss.Lanchester totters on the brink of disaster in this melodramatic sequence. But rescue is at hand.

J P W Mallalieu (left) and E L Mallalieu.

Michael Foot (left) and Sir Dingle Foot.

Charles Fletcher-Cooke (left) and Sir John Fletcher-Cooke.

Simon Mahon (left) and Peter Mahon.

FRATERNALLY YOURS (they hope!)

The long, nail-biting, vigil that starts at 9 pm on 31 March is tough enough on the voters. For the candidates and their dependants it will be far, far worse. Worst of all in the dozen or so families up and down the country who don't just have one candidate to root for, but two. For them, it's not just a matter of loyalties, but of jobs for the boys – and girls.

Despite all the propaganda about Tory nepotism (remember Mr Macmillan's cousin case), it has been the Labour Party in the dying Parliament which has had most of the real close relationships. The only father-and-son in the Commons were Philip and Francis Noel-Baker: and nine and a half of the House's eleven pairs of brothers sat on the government benches. The odd half, appropriately, was the Liberals contribution – George Mackie, Caithness and Sutherland, brother of John Mackie, Enfield E

There is a tradition in the Labour Party that one signs off at the end of a letter "yours fraternally." Hardly surprising when one rounds up the Labour members who had, or hope to have again, a brother on the benches. Apart from John Mackie's Liberal brother, their sister, Mrs Large, is standing for Labour at Grantham, thus raising the possibility of a threesome. Labour's other pairs hoping to be reunited are:

George and Ronald Brown, Sir Dingle and Michael Foot, Charles and Alfred Morris, J P W "Curly" Mallalieu and E L Mallalieu, Simon and Peter Mahon, Harold and Leslie Lever, Henry and John Hynd, and John and Samuel Silkin. Although Idwal Jones hopes to be back, his brother Thomas is not standing again. To redress the loss, Russell Kerr, husband of Mrs Anne Kerr, is standing, and Mr and Mrs Dunwoody have hopes of Falmouth and Exeter, respectively.

It should now be clear why George Brown greets electoral success for Labour with the cry: "Brothers, we're on our way." For in the last House, the Tories could only field Sir John and Charles Fletcher-Cooke against the Government's fraternal array.

Charles Morris (left) and Alfred Morris.

George Mackie (left) and John Mackie – the only split pair in the House.

Thomas Jones (left) not standing for re-election, and Idwal Jones.

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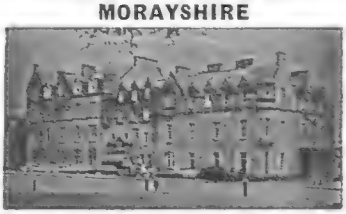

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NEWS FOR PIGEONS, PEOPLE

Nobody has yet canvassed the opinions of the pigeons in Piccadilly Circus but having at last adjusted themselves to neon signs that flash on and off, signs that expand and contract, signs that swing from side to side, a new, more difficult, period of adjustment looms ahead.

Pigeons, to say nothing of the nightly thousands of people, will shortly observe a massive electric sign – 66 feet long by five feet deep – to be hung on the front of the Criterion Building. And the movement will be from right to left, a devastating blow to those few pigeons who don't already suffer from insomnia.

The sign will begin operation in early June, as the world's biggest newscaster, displaying headline news bulletins from all over the world, flashed direct from the Press Association.

The newscaster, providing a welcome diversion from the drink, drive, smoke and fly advertisements, will be operated by Thomson Newscasters Ltd, a subsidiary of the Thomson Organisation.

Lord Thomson says: "A long time ago I stood in Times Square, New York, watching the news from all around the world being flashed out in lights on the side of the old Times building. I thought what a great thing it would be if we could supply a similar service in the heart of London."

Unfortunately, Lord Thomson's ambition ground to a temporary halt. Planning permission for the sign was only obtained following a ruling on appeal to the Minister of Housing and Local Government after 15 months of dedicated negotiations with the statutory authorities.

As Lord Thomson says: "In our frustration we might have dropped the whole project but for the knowledge the Criterion site was the finest in the world."

So at last all those people who can't stand television news broadcasts can now be as well informed as their stay-at-home brethren, plus the attraction of four-colour commercials interspersing the news bulletins.

Dear Mother, Someone, somewhere is making money out of all this...

Next Sunday most of us will be celebrating, one way or another, one of those festivals blended of sentimentality, pagan rite, and pure commercialism that is becoming one of the more frequent features of our civilisation. The fourth Sunday in Lent is traditionally Mothering Sunday, or Mother's Day as it has come to be known in lay commercial circles, and all over the country mothers will be accepting, with a poor attempt at delighted surprise, bunches of flowers, pot-plants, cards with loving verses written inside, and belated offers to do the washing-up after lunch.

Worship and sacrifice

While they're accepting these offerings they may well be wondering why this day, out of 365, should have been chosen as Their Day; a quick look at a reference book will tell them that the origins of Mother's Day go nearly as far back as mothers themselves, and (a thought that may well make many mothers blench over the coffee-cups) that the tiny bunch of violets they are gratefully receiving began as a sacrifice to the Mother Goddess. Mother's Day, says the *Encyclopedia Britannica*, is a "festival derived from the custom of mother worship in ancient Greece. Formal mother worship, with ceremonies to Cybele, or Rhea, the Great Mother of the Gods, were performed on the ides of March throughout Asia Minor. With the coming of Christianity, this developed into worship of 'mother church,' the celebration occurring on Mid-Lent Sunday, when children returned home with gifts for parents, especially the mother. In the USA, Mother's Day was given official recognition by Congress, 8 May 1914, the second Sunday in May being the national day. The white carnation signifying sweetness, purity and endurance, was adopted as the floral emblem."

Sweetness, purity and endurance, in fact, have, or had, very little to do with Cybele, whose rites were among the least pleasant in an age not remarkable for the good taste and quiet charm of its annual ceremonies. Trees were cut down, wreathed in flowers, and brought into the sanctuary of Cybele; trumpets were blown, and on 24 March, known as the day of blood, the minor clergy worked themselves into a frenzy and slashed themselves with knives. A far cry, rather, from the "This comes to say that all year through, you're sweet and kind and thoughtful too" type of card, like the th[illegible] Raphael Tuck flower designs above.

When the Church took over this fest[illegible] they calmed it down and tidied it up [illegible] called it Mothering Sunday. In the [illegible]th century the fourth Sunday in Lent was traditionally the day when apprentices were allowed to visit their parents, taking with them presents of simnel cake and plum pudding.

Mother's Day cards caught on quic[illegible] since they started selling here in the e[illegible] 1950s they have forged ahead in the gr[illegible]ings card competition. One firm estim[illegible] that Mother's Day cards come third in [illegible] league – after Christmas and Valent[illegible]'s Day, and before Easter, Father's Day, [illegible] Jewish New Year, and St Patrick's [illegible] in that order. Four times as many Mother's Day cards are sent as Father's Day, though fathers, they say, are gaining ground.

Syrupy or subdued

The cards themselves range from the frankly syrupy, massed with flowers and those little sparkly bits that fall off when you open the envelope, and a poem inside. "Remembering on Mother's Day
The happiness you've brought,
Remembering all the things you do
With so much loving thought –
Remembering – and hoping
More than words can quite express
That Mother's Day and every day
Will bring you happiness."
to more subdued expressions of affection ("with fondest love, mother dear, today and always"). A relative newcomer is the Kaye insult, or joke-type card ("glad you turned out to be my mother – you'd be utterly ridiculous as my father!").

ANGELA INCE

THE BIGGEST BED IN LONDON IS TWELVE FEET SQUARE

It sleeps six in comfort and belongs to 23-year-old bachelor Bobby Davidson, who can be discerned pushing a tousled head from among the cushions. The bed dominates his huge one-room flat at the top of an eight-storey house in Pont Street. It was specially made for him and had to be constructed in the flat: mattress, blankets and sheets had to be custom-made as well. By the head of the bed is a control panel; within arm's length is instant control of lighting, heating, radio and tape deck . . . but so far there is no circuit to lock the door. Mr. Davidson is a freelance photographer, with a studio in Soho; he specialises in fashion and pop groups. His flat reveals a curiously distinctive taste; the décor includes a circle of floor-to-ceiling bamboo pillars—more decorative than functional.

THIS IS SOHO

Soho's name comes from "So-hoe!," an ancient hunting cry of the Monmouth family, whose mansion stood in Soho Square. It was So-hoe as far back as 1671 in a Royal Proclamation. It became "a foreign corner of London" in 1685. King Charles II, whose statue stands in Soho Square, supposedly kept his harness in the little cabin in its centre, now a Council potting-shed with a ventilator underneath for the Underground.

Never Has So Much Been Shown By So Many For So Little.
– advertisement for the Carousel Strip Club

At 2.30 in the afternoon, businessmen sit reading newspapers in the Casino de Paris. One after another the girls appear onstage, take off their clothes, and leave. The atmosphere is complete, hushed quiet – no "Woo-woos" or "Take it offs." "They're always like this," says one of the strippers. "Sometimes they don't even applaud."

Signs scrawled on the walls in St Anne's Court: PUSSY FOR GOD; BOB DYLAN FOR WORLD CUP; MICK JAGGER FOR PRESIDENT; DIONNE WARWICK FOR POPE; and MAKE LOVE NOT WAR.

In Denmark Street, teenage mod girls cluster in tight groups, clutching autograph books and waiting for their idols to emerge. In a doorway, a group of boys sits playing guitars and harmonicas, waiting to be discovered. Down the street is the Ministry of Labour Hotel and Catering Trades Employment Exchange.

For 10 shillings, you can be admitted to Femina III, Jean Straker's permanent photographic exhibition of Classical and Modern Nudes in Soho Square. Also in the Square: the House of St Barnabas, a home for destitute women.

John Stephen has eight separate shops on Carnaby Street, including the HIS, Lord John, and John Stephen ranges for men, and Trecamp and the Village Store for women. In the Village Store, girls change in brightly coloured Arabian desert tents; in Trecamp the dressing-rooms are decorated with larger-than-life photographs of male cheesecake.

Though it is no longer much of a residential district, if you move into Soho you will find yourself in good company with the real and fictional people who lived there in the past. Among its famous residents: Mr Jaggers of *Great Expectations*, the Venetian painter Canaletto, John Dryden, Edmund Burke, Haydn, Mozart, and Shelley, who took lodgings at 15 Poland Street after his expulsion from Oxford. William Blake lived at 28 Broad Street, now 74 Broadwick Street, described by one of his biographers as "a then not unfashionable quarter."

A few doors down from Drum City on Shaftesbury Avenue is Sound City, "Home of Guitars and Modern Sound." Shaftesbury Avenue also boasts the ZAK discothèque, but you have to go to Meard Street for Le Macabre Coffee House.

Next to Mademoiselle Ladies' Wear, which sells a variety of G-strings, backless panties, half-cup bras and the sling bra which has no cups, a little old lady hawks copies of *Peace News*.

Three months ago the Action were virtually unknown. Now, in the red and white striped precincts of the Marquee Club, a capacity crowd waits for them to come onstage. In one of the coveted seats in front of the stage, a girl sits, calmly reading a book, though the singer in front of her is writhing in the final ecstasies of his song. The Action appear; the girl slams shut her book and jumps up screaming "Reggie, Reg-gie." Reggie King, lead singer, steps out front, sings *I Said*, and stops. "Na-na-na-na-na," the crowd sings back, in tune, in harmony.

"Attractive young lady will give late-night dancing lessons – strictly up-tempo."
– advertisement in a tobacconist's window.

Manette Street is named after Dr Manette, a character in Dickens's *Tale of Two Cities*, whose London abode was in Soho. He and Sidney Carton had their secret meetings in the rear courtyard of St Barnabas.

Soho's residents agree that despite the violence that goes on there, it is a safe place to live. Violence is the product, they say, of internal battles, and no one not actively involved in the rackets ever gets hurt.

Moustachioed Gaston Berlemont is proprietor of the York Minster on Dean Street, as his French father was before him. Though he was born in Soho and served in the RAF, he is called Monsieur, and his pub, because of its French ownership and popularity with the Free French during the war, continues to be known as the French Pub.

Benoit Bulcke, on the corner of Old Compton and Frith Street, is reputed to be the best butcher's shop in London. Though friends mourn the recent death of M. Bulcke, you can still buy highest quality fillet steak, stuffed veal, or a calf's head there.

When people speak of "the Soho Scene," they mean the literary coterie of the 40s and early 50s, which included Dylan Thomas. Many have died, but survivors still meet for drinks at the French Pub, the Caves de France, or – most popular for afternoon drinking – the Colony Room Club in Dean Street, called by the initiated, Muriel's. Muriel Belcher has been running the Colony Room for 18 years, through which her clientele has remained fairly constant.

Wardour Street, home of the film industry, is also home of the Ship, a pub where fans follow the performers from the Marquee for a quickie between shows.

In 1955, before the opening of the first Soho Fair, the Soho Association drew up a coat of arms: the tower of St Anne's Church, masks of Comedy and Tragedy, a plate, knife and fork, a glass of wine, a wheel, a needle and thread, surrounded by these words: Food, wine, films, art, fashion, theatre, markets and music.

Geoffrey Bernard and Frank Norman are now engaged in writing a book about Soho. Last one to come out on the subject – Maclaren-Ross's *The Forties* – displeased many of the Soho [illegible].

Soho, London's centre for the eating and buying of food, boasts the Berwick Street fruit, flower and veg market, established in 1778, called "The Petticoat Lane of the West End."

"Soho, untidy, full of Greeks, Ishmaelites, cats, Italians, tomatoes, restaurants, organs, coloured stuffs, queer names, people looking out of upper windows, it dwells remote from the British Body Politic" – wrote John Galsworthy.

"London is losing its own peculiar Bohemia, this village within a city . . . microcosm of the nations in its alleys, and the world's queerest food in its restaurants. Old Soho, the blend of Montparnasse and Montmartre, will give way to the new Soho, a desert of concrete cliff dwellings, of gaudy cinemas, and towering office blocks."

– *Sunday Express*, 8 Sept 1929

Escape!

Cresta out-accelerates practically every other saloon on the road! Cresta's powerful 3.3 litre engine will sweep you away from the traffic in the smoothest, safest way. This luxury six-seater has all the refinements you need to make your motoring pleasure complete.

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CRESTA. BY VAUXHALL.

PARTY TIME

At the opening party for a new health club, managing director Mr Graham Smith stands flanked by his first two honorary members, Henry Cooper (left) and band leader Ray Ellington. Mr Smith got the idea of starting a health club five years ago when he says he was "an overworked, overfed businessman." The Westside Health Club is in Kensington High Street, W8.

Cathy McGowan at the party given by the Oxford Street branch of Dolcis to launch her new range of shoes, which will shortly be on sale in all Dolcis shops.

At a charity performance of *Arsenic and Old Lace*, the Countess of Eldon (above), the Spanish Ambassador and the Marqueza de Santa Cruz (left) arriving. Right: among the debs who sold programmes were Teresa Fitzherbert and Mary Scrope.

At the opening of Le Prince in Bruton Place, Rico Dajou's glittering return to the West End night life after a two-year absence, passionate Russian music and songs from Jacqueline Jones (left) formed the background. Among the many friends were (from left) Ramsden Grieg of the *Evening Standard*, David Wynne-Morgan of *London Life*, and Rex Berry, talking to Rico Dajou.

The North East Development Council mounted an exhibition at Simpson's (Piccadilly), showing the impact this part of the country is making. Above: Arthur Bottomley MP and Douglas Jay MP, with Mr G R Chetwynd, director of the Council. Left: Dame Irene Ward. Right: the chairman of Simpson's, Dr S Leonard Simpson.

LATIN-STYLE COFFEE BAR FOR LONDON

In early May, Brazilia comes to London. It will be the first licensed coffee shop cum drug store this country has ever seen. If it succeeds – and £30,000 has been sunk into the project – 20 more will follow, to cover the West End and to reach out into the suburbs. The prototype will be at 89 Wardour Street. Owners are De Vere Hotels and Restaurants, who run the Mirabelle in Curzon Street, London's most expensive restaurant.

But the Brazilia is a complete departure from their other interests. Emphasis here is on the magnificent aroma of Brazilian coffee, an arrow-like service and a feeling of sunshine and leisure – there will be no curtains, no tablecloths, no unnecessary trimmings. There will be authentic South American liqueurs and plenty of drinks with a rum base, and a profusion of fresh fruits. Chilled meat will be on display for you to choose personally, open and American-style sandwiches will be on sale, and there will be a charcoal grill, an ice-cream fountain and unusual salads and sausages.

The Brazilia will be open from 10 in the morning until midnight. During these hours people will be able to buy nylons, souvenirs, newspapers and magazines, aspirins, chocolates and cigarettes. Seating 118, you will be able to sit undisturbed by yourself, with a friend, in a group of three, four or up to a party of 12.

To provide this carefree ambience – which will be theme of all the restaurants to follow – De Vere have brought in the brilliant young designer, Peter Glynn Smith. He is the man who produced the London Sporting Club at Knightsbridge, the Baker and Oven restaurant in Marylebone and probably London's plushiest restaurant, Mitchell's of St James's.

Although mainly known for their De Vere Hotel, Mirabelle and Kettners operations, De Vere have actually been in popular catering before. They did once own the Chicken Inn chain of restaurants but sold the concern five years ago. A second bar will probably open in the early summer.

THE THINGS LONDON GIRLS DO FOR MONEY
FAR BETTER OFF IN THEIR HOMES

Part 3: The enterprising girls who start their own businesses—by SUSAN LYDON

It only takes a bit of flair, imagination, and a sympathetic bank manager for a girl to start her own business in London. The motives seem obvious: the possibility of financial rewards far exceeding salary, the attractiveness of being self-employed, the pride of ownership, and the implied independence. But, in fact, most girls are pushed into becoming entrepreneurs by the dearth of established companies that can offer them the jobs they want. Following the lead of the boutique-owning multitudes, they set themselves up in a small shop or call themselves a company and operate from home.

Karen Moller, 27, is a bright, spirited redhead. She came here from Canada four years ago, and two years later opened Soukh, her boutique in Hampstead. "The only way you can do dress design," she says, "is to open your own place. Otherwise you have to design pretty ordinary things for the mass market."

Starkly simple

Her designs are anything but ordinary. Except for the PVC macs she now mass-produces, her clothes bear little resemblance to either mass-market designs or the "imitation Mary Quant" school. They tend to be starkly simple, heavily textured wool or chiffon things, the originality of which is in their shape. They look more like the dresses in the Greenwich Village shops than like those on the King's Road. Though she thinks "English clothes are really swinging at the moment." Karen Moller's designs are "influenced more by the way I grew up – with the beatniks."

There is not much of a market for her designs in the department stores. "For example, in Woolland's, they neither fit into the 21 Shop or the 31 Shop. The 21 buyer likes all the tatty buttons and bits and pieces – my clothes are too expensive for that; the 31 buyer likes feathers and things, and my clothes are too cheap for them. I find, though, that in Hampstead you can sell far-out things. You get lots of people coming and asking for something six months before it's out in the shops. Someone who knows about that wants a good finish, because she knows she can use our clothes for about two years."

Having her own shop permits her also to follow rather unorthodox methods. Since no one has to approve her designs, or adapt them for manufacture, she doesn't even have to sketch them out. "Sometimes if I think of something in the shop, I'll make a very quick sketch – nothing complete; but when I'm at home, I just start cutting."

Sonia Beresford Hobbs, 24, and Julie Olivier, 25, also started their own business because there was no established outlet for their designs. They do flower arrangements, "not the stiff, formal sort you always see," says Sonia. "Ours are more natural, country sorts of arrangements." Sonia had no training in it; Julie took a three - months' certificate course at the London School of Floristry. "It was useful for things like bridal bouquets," she says, "but it was so terribly formalised. At most schools, every flower has a number and there are only standard arrangements, each with a name. You learn how to do them with diagrams."

On their own, they find that they can be more creative, and "we can take infinite care with special details for each of our clients." They do the arrangements for three London art galleries. "It's very difficult to persuade galleries to have flowers; they feel violent colours will detract from the pictures. We do our arrangements to blend in with the paintings, just as we take into account colours in people's homes when we do a wedding or party."

Most of their work is in private homes, although they have done three receptions at 10 Downing Street, and Sonia did Prince Michael of Greece's ball in Paris, and Anne de France's wedding. "Abroad they give me carte blanche for flowers, pay my air fare, and usually give me quite a lot of money for a present.

"It's our livelihood, not a hobby, but you don't make a fantastic amount of money on flowers without a shop. One is supposed to make one-third profit, use one-third for overhead, and the other one-third to buy the flowers. But you need a lot of capital, because people are very slow about paying bills. We started with £200 captial, some vases, and a car to carry the flowers round in. We are quite happy without a shop, so we'll never need more than that to set ourselves up."

A girl who works at home never needs more than herself and her equipment to set her business up. That so many girls want mobility and "something to fall back on" probably accounts for the vast numbers of free-lance cooks in London.

"Last year's lot of debs decided that cooking was *the* thing to do, and all the schools were flooded," says Corinna Cooks, herself a deb, although not of last year's vintage. She is a small, pretty, animated blonde who describes herself as "a terrible chatterbox," and she lives on the Mudlark, a Thames houseboat off Cheyne Walk. Her only complaint about cooking is that she will have to move into a regular flat, because "I mean – you just can't tell people 'I'm sorry the soufflé *flopped*, but it was a rough day and the cooker fell over.'

Frightfully nosy

"Otherwise it's great fun, what I do. I love meeting people, and though it's frightfully nosy of me, I love going into other people's houses. The first job I ever had was for a Hunt Ball in Leicester. It was in an old Elizabethan house. The kitchen, we reckoned, was half a mile in length, and two of us were supposed to cook for 300 people on a stove that hadn't been lit for 22 years. We were up to our *elbows* in chocolate mousse. That's when I knew that cooking was so crazy it was obviously me."

She does free-lance catering and has a regular job cooking directors' lunches for a firm in Victoria. "In a good week I make about £36. All I've ever invested in it, besides my course, is kitchen equipment, and I'll always be able to use that. I don't think I'd ever consider anything as a *career*, but if you love cooking and are interested in good food, I don't see how you could ever get bored with it."

Petronilla Callender, 22, and Susan Woodcock, 19, who run Pots and Pans in Belgravia think of cooking "as a lifetime career," though they arrived at it via circuitous routes and do not yet have enough business to do it full-time. They met in the Cordon Bleu 3-months' certificate course they took last summer and decided to start Pots and Pans "because we were the only ones in our course who were really keen on doing something with it."

Before the course, Petronilla had "mucked about, demonstrating, helping out in an office, and doing odd sort of things for friends who rang up." Susan had taken a secretarial course, worked on a local newspaper in Peterborough, done modelling, and taken a nine months' course in in flower-arranging at Constance Spry. "We decided to do cooking because we'd both like to work abroad. You can do it wherever you are, and there are always super jobs available cooking in someone's villa or yacht. It's a terrible pity, at our age, to tie yourself down. We'd much rather have something we could do freelance."

Some girls start companies to provide services that no one else provides. In the case of Marianne Ford's company, Scenery, its purpose was "to provide a base for girls who want to do creative freelance work and to provide stylists for photographers, television producers and advertising agencies." Scenery employs a hard-core of four regulars who have had extensive training in their fields and considerable experience in advertising agencies or on magazines. They themselves work on a freelance basis, and commission other girls to do special jobs.

They do not, despite their name, provide scenery for theatres. "For an ad. or commercial," says Marianne, "we find a model, design and make her dress, design the set, and stuff it with goodies. We also provide an 'accessorising' service for magazines, photographers, and advertising agencies."

Founded because "every advertising agency in England lacks at least one department – home economics, fashion, or set design" – Scenery is a unique company. "I was amazed," says Marianne, "that

they don't even have one in the States."

If not a unique company, The Square Orange is certainly an unusual one. It is a bookstore which sells books not for reading, but for decoration – by the yard. The name comes from the square in Pimlico on which the shop faces – once called Orange Square.

The idea for the shop came by a process of elimination. "We bought this house that had a shop under it," says Toni Clifford-Wolfe, 19, who, with her sister Rosamund, 21, founded The Square Orange. "We didn't want to have a boutique like everyone else, and we tried to think of something we could sell in an area that has a lot of antique shops. A friend of our father's, who knows a lot about books, suggested it. It was a terribly good idea. So many people are buying old houses now, and they need books to fill their libraries. The serious bookdealers won't have anything to do with them, and very often they're Americans who haven't got time to scour the country for one book here and one there. "We work on a very simple system. We only buy leather-bound books, determined not to spend more than 7s a volume. We get books with the cheapest contents, and sell them by the yard."

To decorate and stock the shop cost £700. They bought two complete libraries from country auctions, and began charging £5 a yard. Because the stock was difficult to replenish and was going so fast, they put the price up to its present £10 or £15. The shop takes in £100 a week, half of it profit which goes toward paying back the overdraft. Toni reckons they really couldn't do too badly, because 'all it takes is one American a week to come over and buy five yards, and we can keep going indefinitely."

Oddly enough, for girls who don't like the idea of a *permanent* job, it is the permanency of their businesses which attracts them most. As one of them said: "Once you've got a business running properly, you can always get someone to run it for you. And then you've got something all your life."

The scenery studio is a base for such freelance workers as (left to right) Elizabeth Langley, Susan Crowther, Marianne Ford, Dimity Collins

NEW FACES

DANI SHERIDAN: because she is of Sioux Indian and French parentage; because she made her first disc a few weeks ago; because she wants to be a film star; because she has landed a part in *Casino Royale*, the James Bond send-up, with Peter Sellers and Woody Allen; because she has come up the hard way.

JULIAN GLOAG: because his second novel, *A Sentence of Life*, is being published in June; because his first novel, *Our Mother's House*, was an instant hit and has just been republished in paperback; because he has worked as an editor on *Chambers' Encyclopaedia* and as a travelling glove salesman in Illinois; because his publishers think he's highly promising.

ANGELA RICHARDS: because she went straight from RADA into the musical *Robert and Elizabeth* in 1964; because she scored a personal success in the role; because she now has the leading role in *On the Level* – same authors, same management – which opens at the Saville Theatre on 19 April; because she sings, dances, and acts with equal persuasion.

MALCOLM BINNS: because he is already being called this country's most interesting young pianist; because he has established his reputation by performing at the first hearing of many contemporary works, including music by Berg, Tippett, Rawsthorne and Janacek; because he is making a record of George Gershwin's *Rhapsody in Blue*.

JENNY WREN: because she has great good humour and charm; because she calls herself the Diddy Girl – being just over 5 feet tall; because she sets her sights high and hates working men's clubs; because she hates her professional name – real one is Jennifer Allen, and she hates that too; because she likes the right singers – Streisand, Dusty Springfield, Tony Bennett; because she likes Dickens and Shakespeare.

JUNE BARRY: because she is the star of the BBC-2 series *Game of Murder*; because she was nominated for TV Actress of the Year; because she is petite and likes feminine clothes; because she has appeared in 24 plays and series on TV.

Every month brings in its crop of fresh hopeful faces, trying to make a mark on some scene or other. Here are a dozen people of whom we shall be hearing more in the coming year. They range over the worlds of popular music, classical music, writing and acting. These are the faces to watch, and here are the reasons why they are worth watching.

JUDY COLLINS: because she is a folk-singer-plus; because she has assonance with Ella Fitzgerald; because she plays a six-string and a 12-string guitar; because she has had the accolade of a solo concert in New York's Carnegie Hall; because she would rather interpret the composers and lyricists of her songs than try and stamp her own self-image on each item; because her first British tour is coming up soon.

MIA LEWIS: because she's the mascot of the Harringay Rugby Football Club; because she's uninvolved with the available 45 strong, healthy, good-looking males; because she finds it's not as easy as all that to be a "pop" singer and accepts this; because she is ready to have another go at the pop scene.

TAMMY ST JOHN: because her latest record has ...st been released; because she sang with her local ...Hornchurch) group when she was 12; because she ...as sung in pubs and night-clubs; because music ...ns in the family – her elder sister is Janet Coster, ...Covent Garden mezzo-soprano.

KEIR DULLEA: because he made audiences sit up in the film *Bunny Lake Is Missing*, in which he starred with Sir Laurence Olivier, Noel Coward and others; because cinéastes first spotted him in *David and Lisa*; because he has just been contracted by producer-director Stanley Kubrick to star in *2001 – A Space Odyssey*.

ANNA PALK: because she has made a break from being type-cast as the English Rose; because Truffaut invited her to appear in *Fahrenheit 451*; because she has been making audiences laugh in *Present Laughter*; because Oskar Werner likes her, and refers to her as a Zombie; because she hates being sweet.

EXPERTS ON THEIR SUBJECTS

MODELLING

BY JILL KENNINGTON

It is now four years since I began modelling. Then, fashion was aimed at the middle-aged woman, false eyelashes had just begun to be used, wigs and hair-pieces were the exclusive property of the elite, and models were unanimated coat-hangers with 10 standard catalogue poses. Luckily I didn't know what was expected of a model. If I had, I might have fallen into doing things that way. But because I knew nothing, I was *myself*. Instead of turning one leg out, I turned it inward, which is the way I stand naturally.

At the time I started, designers like Mary Quant were just beginning to emerge. Photographers like Donovan and Duffy, the *avant-garde*, were trying to say something compelling in still pictures – "Three-dimensional image on a two-dimensional plane." It sounded great, and I, new, untrained, and untried, apparently fitted this well. These young men allowed the model to be an individual and wanted someone who would take a creative part in the picture. They wanted a positive face, a face that would say something instead of just staring.

Laugh or cry

I was trained and initiated by John Cowan, who insisted that every person he used was a *real* person, and all my actions and reactions are still, after four years, those of a real person. If a photographer wants me to laugh or cry, he has to make me laugh or cry. I work for, and with, and alongside the man taking the pictures. I don't care for playing at charades.

A fashion photograph is now a distillation of movement rather than a "still." The old-style photographers used to want a model to pose as though she were walking. Now the photographer says "walk." I don't enjoy working in constricting clothes. I like clothes

that suggest movement themselves and are also easy to move in.

A model must be able to know how to move in different fabrics, and she must know what the line and shape and colour of a dress suggests. On location, where there is a definite atmosphere, she must be very sensitive to mood. If you are on a beach, on a bleak day, you must create the mood most complementary to the atmosphere it suggests. When we did a series of pictures in the Arctic, the poses and the expressions had to be austere. When you get mood and atmosphere to work together, you can create a very dramatic thing.

The extraordinary thing about fashion modelling is that whenever you wear different clothes, it makes you feel different. It's like when you meet people; certain people bring out good things in you, and certain people bring out bad things. When someone hands me a dress, first of all it's like or dislike. That's very bad, actually. A model should be able to wear anything. But I don't work well in clothes I don't like. They make me feel rather miserable. It's great fun to do something terribly un-you; I like it because I like the idea of acting. But the best pictures are those that have a touch of reality about them, pictures where you're wearing clothes you might buy yourself.

When I say that modelling has become more creative, I mean that now the model must make a positive contribution, must have ideas of her own. I like working when it's 50-50, when the photographer and the model between them create the picture. A model used to have only to lend herself to what she was doing; now she must actively take part in it.

I react immensely, and to me, importantly, to the photographer, enjoying, participating in, and belonging to every session, and above all making a quite definite statement. We work together, and when his work is published in a magazine or newspaper, I get a quiet, intense personal satisfaction seeing the result and knowing that I've helped.

Modelling is very strenuous work. You must, first of all, be able to work terribly hard. You need a lot of physical stamina, and you also need to be adaptable to almost any situation. A model has to be very cool-tempered. It's difficult always to have to look absolutely perfect. Nothing is worse than getting up in the morning when you're really tired and putting on make-up.

Work takes up almost all your time, and you're not left much of a social life. It's also terribly difficult to be in a job where you're constantly the centre of attention, surrounded by every kind of expense and glamour. Very often it destroys girls. They either break down completely or become very hard.

I go home quite often because it's such a complete change. Maybe it's because I love the country but I think London is a scary place if you're in it too long. All the smoke, and the rush, and the hard work . . . you forget it's possible to be quiet.

Even though modelling is a short life, it's a good one. Ten years is long enough for a model. Either people get bored with looking at your face or you forget what life is all about. I think, though, apart from acting, it's one of the best careers a girl can have. You make a lot of money and you have a chance to travel a lot. You're rather inclined to get away from yourself sometimes, which is a very good thing. You get to know your own character. It takes a lot of time, but it's a marvellous thing to get from a job.

Uncluttered

What few people realise is that because I am surrounded daily by everything that is fabulous, fantastic, or whatever they like to call it, I end up with quiet, and what I think are logical valuations of the world at large. I begin to have an increasing sympathy for simplicity, and an increasing respect for the clean and uncluttered situation.

I don't like clothes, really. On my own I go around in jeans and sweaters – terribly unfashionable! I've never bought an *haute couture* garment. Clothes don't mean much to me . . . I have enough of them while I'm working. My happiest times of all are when I'm completely alone on a deserted beach – sunbathing.

The ups and downs of THE FLAT

RODNEY BURBECK reports on the 10,000 horses, 800 trainers, 200 jockeys all set for the "off"

God made the bees,
God made the honey,
Punters study form,
Bookies take the money.

The author of this sad and cynical little ditty prefers to remain anonymous. But it is a safe bet – and the only certainty I intend to offer in this article – that his thoughts will be echoed by several million punters between now and 5 November.

Flat racing is officially "off" with the Lincolnshire Handicap the first of the season's big handicap races – at Doncaster on 23 March. And the season ends on Guy Fawkes' Day appropriately because by then many a betting slip will have gone up in sacrificial smoke. Roughly one million pounds will have changed hands in London's West End betting shops alone – most of it on way.

The statistics of racing make breathtaking reading. There are 10,000 horses in training this year; 800 trainers getting them ready for 200 jockeys. There are 15,000 betting shops waiting open-handed for countless gamblers who between them juggle with an estimated £100 million every year. And some two-thirds of that total turnover will change hands during the coming flat season. Flat racing is considerably more popular with punters than steeplechasing – mainly because fancied horses have less chance of falling over and therefore more chance of winning.

And that, after all, is what it is all about. That is why jockeys start getting up at 6.30 am at the end of January. That is why trainer Tommy Gosling spends most of his spare time checking the temperature of his Lincoln runner Excel. That is why professional gambler Mr. Wilfrid Sportsman spends *his* spare time checking the form tables.

Gentlemen riders

It all started way back in the 18th century. A group of young bloods founded the Jockey Club at the Star and Garter in Pall Mall. It was a club which bore little or no relation to the ruling body of the Turf that the Jockey Club is today . . . "The custodian of the rules and reputation of British flat racing," as it was put to me. The original Jockey Club had no such high-blown ideals. It was simply a place for the young gentlemen riders and gamblers to eat, drink and make bets.

After a couple of years they decided it would be more convenient to meet nearer their favourite racecourse and they built a clubroom at Newmarket which was to become the headquarters of today's Jockey Club. The first Derby followed in 1780. It was won by a horse called Diomed which started favourite at 6-4 and beat eight opponents. The prize – a mere £1,125 – went to the owner, Sir Charles Bunbury. (The Derby last year was worth £50,000.) It was only by chance that the Derby was not called "The Bunbury." Lord Derby and Sir Charles Bunbury spun a coin at "a roystering party" for the honour.

Derby Day 1966 will see the usual sideshows and roundabouts and fortune tellers providing entertainment on the downs. Derby Day 1780 had its own form of between-the-races entertainment: "To add to the interest of the meeting," said the programme, "a Main of Cocks will be fought, the property of the Gentlemen of Surrey." But there is evidence that horse racing of sorts had taken place on Epsom's famous Downs some hundred years before. Samuel Pepys noted in his diary in 1667 that he had put up at the old King's Head in Epsom and had watched King Charles II and his court watching horse races.

King Charles may have been the reason for horse racing being dubbed "The Sport of Kings." In fact, Charles had other sport in mind when he journeyed by coach to Epsom. His favourite orange seller, Nell Gwynne, would by chance be found lodging in a house next to the King's Head and would pay discreet visits to the Royal chamber through a secret door.

Ascot is another of flat racing's glamorous centres. Both Ascot and Epsom, in their publicity manuals, claim to be "the greatest racecourse in the world."

Ascot owes its fame to Queen Anne. She inaugurated racing there in 1711. The bill, footed by the Queen, for turning Ascot Common into a racecourse came to exactly £558 19s 9d. King George I didn't care for racing, so during his reign there were no meetings at Ascot. But George III had different ideas and it was on his orders that the first

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Studying form is one of the most fascinating pastimes in racing. But horses are not the only ones with blood lines. The great racing families intermarry generation after generation with such regularity, you could almost believe it wasn't coincidental. With so many stables in Newmarket alone, the young people tend to keep bumping into each other. Here for keen students of form JOHN DAVIS presents a few of the human pedigrees behind racing

FAMILY FORM

FRED ARMSTRONG (Newmarket trainer) — **SUE ARMSTRONG** m. **LESTER PIGGOTT** (champion jockey)

KEITH PIGGOTT m. **IRIS RICKABY** — **LESTER PIGGOTT** (champion jockey)

FRED RICKABY jockey — **BILL RICKABY** (Newmarket jockey)

J. HALEY (ex-Newmarket trainer)

ODETTE HALEY m. **F. DURR** (jockey)

CAROL HALEY m. **F. BARLOW** (jockey)

JANET HALEY m. **J. EGAN** (jockey)

JOHN WINTER (d) (trainer)

EPH SMITH (retired jockey)

DOUG SMITH (jockey) m. **JOAN WINTER**

FRED WINTER (Lambourn trainer)

JOHN WINTER (Newmarket trainer)

WILLIE SMYTH (retired trainer to Duke of Norfolk) — **GORDON SMYTH** (Lewes trainer also trained for the Norfolk family)

VIC SMYTH (Epsom trainer)

GEORGE SMYTH (ex-valet to Sir Gordon Richards)

HERBERT SMYTH (d) (Epsom trainer) — **TED SMYTH** (Epsom trainer); **RON SMYTH** (Epsom trainer)

JACK JARVIS (Newmarket trainer) uncle to . . . — **RYAN JARVIS** m. **JEAN HALL** niece to . . .

SAM HALL (Middleham trainer)

ARTHUR "SCOBIE" BREASLEY (ex-champion jockey) — **LORETTA BREASLEY** m. **BRIAN SWIFT** (ex-jockey, now assistant to Staff Ingham, the Epsom trainer)

W. A. STEPHENSON (Bishop Auckland trainer) cousin to **W. STEPHENSON** (Royston trainer) m. **BARBARA NICHOLSON**

"FRENCHIE" NICHOLSON (Cheltenham trainer) — **D. NICHOLSON** (N.H. jockey)

MARCELLA STEPHENSON m. **D. RYAN** (jockey)

GILLIAN STEPHENSON m. **B. RAYMOND** (jockey)

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permanent grandstand was built. At that time the horse had the edge on the dog as man's best friend, judging by a notice displayed saying: "No person do bring dogs on the course, as there will be proper persons appointed to destroy them."

If racing appears to be Britain's snob sport we have George IV to blame. He had it a condition that "common fellows" must not run a horse in the Gold Cup. A common fellow being someone who was neither a member of the Jockey Club, Brook's or White's. Maybe it was because of this that a disgruntled naval pensioner called Collins threw a stone at King William IV two years later. He was tried for high treason and sentenced to be "drawn on a hurdle to the place of execution hanged, decapitated, quartered, etc. etc." But his sentence was commuted to transportation.

Today there are several people that trainers and owners would like to see hung, drawn and quartered: the dopers. It is an indication of how the Sport of Kings has turned into big business – a business big enough for racecourses to call in the protection of Securicor. Big enough for trainers to install magic-eye burglar alarms. Big enough for trainer Ron Smyth to refuse permission for *London Life* to photograph his horses. How do I know you are not coming to dope my horses? he asked me. I said he could have a letter of authority from my Editor. "How do I know he doesn't want to dope my horses?" he answered with unshakable logic.

Unprofitable

The money to be made in racing is ironically in inverse proportion to the amount invested. Those who spend the most – the owners – rarely make a profit. In fact it has been estimated that an owner loses up to £1,200 a year on each horse. Mrs Freddie Laker, wife of the airline man, owns one – a filly called Alive Alive Oh – and says it costs her 12 guineas a week just to keep it.

When I asked Mr Laker about *his* horses he said: "Yes, I've got 29 of the bastards," and I didn't pursue the subject. Racecourses have high running expenses and are hard put to make much money. Epsom made a record profit last year of £75,000 . . . but that is unusual. Secretary of the course Alan Crego Bourne explained: "We have money coming in from car parks, racecards, fortune-tellers and bookmakers who are charged a fee of five times the public admission charge. On the other hand we have to provide stables for the horses, board and lodging for the stable lads and lasses, TV rooms, canteens and so on."

Trainers, too, spend most of their income on the rising cost of labour, food and equipment. A top trainer like Noel Murless can earn up to £50,000 in a year – but not much of that survives after he pays his bills.

Tommy's tip

Tommy Gosling retired as a jockey two years ago and turned his hand to training. He has 24 horses down at Epsom, including Excel, which is Tommy's own tip to win the Lincoln. It is also the horse that some Newmarket experts are tipping. Tommy is a sad and ruddy-faced man and he talks ruefully about the problems of being a trainer. "The thing is that it is all so unpredictable. You can take a horse which cost £15,000 and do nothing with it. Then one picked up for £400 turns out to be a winner. "There is only one way to train a horse to win and that is to coax it along, starting with short distances and working it gradually faster and faster. They are a bit like people – some pick it up quicker than others. I had a horse last year which I didn't race until the last day of the season. Others you can tell just by looking at them that they are stayers."

Tommy takes a philosophical view of doping. "Of course we take security precautions, but if the train-robbers can be got out of jail, what chance have I of stopping someone determined to get into my stables?"

Who makes the most money out of racing? No, not the bookmakers, although they are certainly not poor. It is the jockeys who take the cream. Lester Piggott, champion jockey for the past two years, probably earns well over £40,000 a year. Last year he had 655 races at a basic 7 guineas a ride. He won 160 taking 10 per cent. of the prize money – and prize money averages at about £1,000 a race.

When jockeys eat . . .

Most of the top jockeys are able to spend four months of the winter basking on a sun-baked beach . . . and eat, eat, eat. "After eight months of painful dieting you can't imagine the pleasure of being able to eat potatoes again," said Tommy Gosling. Others, like Duncan Keith, go off to India where they can race at the weekends to keep their hand in.

Bookmakers, too, are pretty thick on the winter sunshine beaches. Though if we can believe them, most substituted Margate for Majorca this year. Last season, they say, was a bad year for bookmakers. "It happens," said Mr Ron Pollard, general manager of Ladbrokes. "Sometimes the results go against us – we just have to put up with it."

Bookmakers are now required by law to pay a levy to the Horserace Betting Levy Board. Last year they forfeited £2,256,327, and the money goes to improving grandstands, providing prize money, security precautions, and the dope investigation laboratories at Newmarket. Do bookmakers bet, apart from laying-off client's bets? Mr Pollard admitted to having two bets a year – on the classics. "And I usually lose my money. Horses are so many matchsticks to me. I work on percentages – the mathematics of betting. But you would be on a loser if you follow my tips."

Mr Wilfrid Sportsman on the other hand reveals himself as one of the dozen professional punters who actually make money out of betting. Mr Sportsman also owns horses and a bookmaking business. He lives in a flat in Mayfair which is straight out of a Hollywood set. He has a silver Rolls-Royce with the registration WS 123. He in fact comes from one of Britain's oldest bookmaking families, but prefers to be known as Mr Sportsman.

Mr Sportsman has a uniquely philosophical view of gambling: "Basically every man is a gambler – be he an Archbishop or a judge. It is inherent in every Englishman to have a bob each way on a horse." Mr Sportsman has rather more than a bob each way – and he admits he makes a very comfortable living out of betting. You want to know how?

"You have," says Mr S, "to be inspired." I thought it was not *that* easy. "And you need some inside information from the trainers. They tell me that a certain horse is well and has had a certain amount of work in preparation for a race and although it may appear to be a 5-1 chance it is in fact, say, 2-1. There is an exclusive set of people who have this information and who are trusted by the trainers not to leak it around."

Standing order

Before I left Mr Sportsman he gave me two tips which I am allowed to leak: Street Bookmaker for the Lincoln and Regular Guy for the Derby. You won't be surprised to learn that they are Mr Sportsman's own horses.

And what if you haven't got information straight from the trainer's mouth? Well, there's one punter who has a standing order with a large bookmaking firm to back horses with an "R" in their names. He says it's infallible. Thousands of women bet only on Lester Piggott – "darling of the mums" as he is known in the betting shops.

I have a friend who lays out his money only on horses with some sort of topical reference in their names. He generally loses. But it's the fun of hunting through the meetings and finding suitable selections that keeps him happy. And there is another man I know who is equally happy just watching the horses race against each other. And that, after all, was the original idea.

THE FABRICATORS

This is traditionally the time o
for something new to put in

Alexander Macintyre, 24, designer of "Lancelot", from the Tootal Camelot range. Trained at the Royal College of Art, has been freelancing for nearly two years, also designs wallpapers and carpets. Fabric: 48″ wide, cotton, 12s 11d a yard. At the Army and Navy Stores.

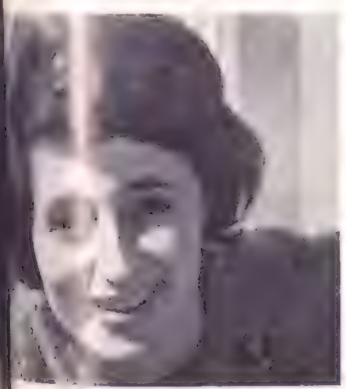
Peter Simpson, 44, designer of "Marrakesh" for Donald Brothers, and a director of the company for 11 years. Worked in New York for three years, has won three Council of Industrial Design awards over the last five years. Fabric: 50″ wide, 67s 6d a yard at Woollands.

Barbara Brown, 32, designer of "Omega" for Heals. Trained at the Royal College of Art, is now teaching at the Hornsey School of Art, has designed fabrics for Heals for 10 years. Fabric: 48″ wide, cotton, 13s 11d a yard in seven other colourways. From Heals.

Shirley Craven, 32, [illegible] "Lomax" for Hull Trade [illegible] all their fabric designs, a [illegible] for them for five or six [illegible] Lomax, 48″/50″ wide, 37 [illegible] order from department s [illegible]

when houseproud women start crossly tearing down curtains, ripping off loose covers and looking around place. Here are eight of the best new fabrics, and the people who designed them. BY ANGELA INCE

al Albeck, designer of "Mary Mary" for ndersons. irried to Peter Rice, theatrical signer, on on, Matthew. Trained at the ool Colleg f Art. Has freelanced for six rs, design wallpapers as well as fabrics t Sanderso Fabric: 48″ wide, 20s 9d a rd. To orde from department stores.



Clare Tubridy, 24, designer of "New Wave" for Conran Fabrics. Trained at the Central School of Art, now teaching fabric design at the Methodists Girls' training college. Is in her first year as a freelance designer. Fabric: 48″ wide, from 18s 9d a yard at Habitat.

Bob Vick (left), 32, **Jean Entwhistle** 30, **Anne Green** 19, part of the designing team of Bernard Wardle, working in their Manchester design studio. Fabric: "Andromeda", 48″ wide, 15s 11d a yard. At Bourne & Hollingsworth.

Tony Vincent, 27, furnishing fabric Sales Manager at the Liberty printworks, and responsible for the recolouring of "Erica" in the Albertine range, an original Liberty design. Fabric: 48″ wide, 24s 11d a yard in three new colourways. From Libertys.

WHAT PEOPLE ARE WEARING

Fashion by Shuna Harwood

Lesley Langley, Miss World, photographed in the David Brown showroom with the new Aston Martin DB6, wearing a blue Bernat Klein tweed suit edged in purple crochet that she had made up for her at Jeanne Aymes in Queensway. Next engagement in her busy year ahead, Miss World is doing a tour of London and provincial stores for the International Wool Secretariat and after a well-earned holiday she is off to South Africa and is then due to appear at the Chrysler Motor Show in America.

Eva Bartok, photographed on the cover in a lilac sequined dress that she had made for her in Italy. Here she wears a red and gold dress which she designed herself and had made up in Indian sari material. She has recently returned from Berlin, where she appeared in a musical and as a result is soon to be heard on her first disc. On 20 March her latest film, *Blood and Black Lace* is released at ABC cinemas. At the moment, Miss Bartok is filming the title role of a new film *Sabena* in Israel.

Gabby Vargas (left), who is in *Showboat* at the Strand Corner House until April, when she is going to France to make a film. Her dress is black and white printed chiffon with black ostrich cuffs. It was designed and made by Toni Michelle.

Gale Gladstone (below) wearing a red fox coat from Mr A in New York. An American, she is now in England permanently working as a Press Officer with Matthew West Associates. At present she is handling the publicity for the musical *On the Level* which opens on 19 April.

Charmaine Parry (below), who works with Air Canada. Her next trip is to the West Indies, where her home is. Beige tan and blue Tattersall checked suit with suede belt by Harvey Gould.

Linda Keith (left), a model, wearing a plum-coloured suede coat from Dorothee Bis in Paris with a tan-striped sweater and black trousers.

Mary-Jane Gibbs (right) wearing a French navy herringbone wool trouser suit which she designed for the Carol Freedman spring collection.

Mary Rand (above), Olympic gold medallist, wearing a maroon leather coat she bought in Paris.

continued overleaf

WHAT PEOPLE ARE WEARING

continued

Pierre Cardin (right, with hand on head) was over here to present his spring collection of clothes for both men and women. He wears a heavy tweed suit in dark brown and yellow check—designed by himself, of course. His waistcoat is cut straight across and his shoes are dark brown and buckled. Seen with one of his male models in a racoon coat; the front and pockets are fastened with huge industrial zips, and there is a large back vent.

John Leathes (above), who makes all his own clothes, works in the retail clothing trade. The suit he is wearing is in brown West of England cloth; the waistcoat is embroidered with silk frogging and the trousers have a puce piping down the outside seam.

Osbert Lancaster (right), elegant as always, in a mid-grey flecked tweed suit made by his tailors, Thresher and Glenny; black and turquoise spotted tie from Turnbull and Asser.

Gordon Deighton (above), designer for Simpson's Trend Shop, wearing a fine needlecord dark blue suit, which has a Norfolk-flavoured jacket. There is a detachable belt. Stunning red, white and blue cotton shirt, by Gordon Deighton, as is the chenille tie.

Roger Thompson (left), of Vidal Sassoon's Grosvenor House salon, wearing a John Michael camel jacket and black mohair trousers also from John Michael.

Vernon Lambert and **Adrian Emmerton** (below) run a stall in the Chelsea Antique Market, where they sell clothes dating from 1890 to 1930—like the ones they wear here. Adrian Emmerton, on the left, in a 1914 black clerical coat and 1930's glen check trousers. Vernon Lambert's striped morning trousers were made in about 1923, and his black frock coat with green velvet collar about 1920.

Bunny Rogers (left), who designs at Hardy Amies, wearing an unusual navy blue overcoat. It was made for him by Watson, Fagerston and Hughes, an old firm of tailors who can remember the days when this style of coat first came in. Mr Rogers' hat is from Locke's.

Patrick Procktor (above) wearing a pony skin coat originally from the Ridge Fur Company in New York, which he was given. He is working on paintings for his exhibition in the late spring at the Redfern Gallery.

Michael Raynee (left) owns "Hung on You" and designs most of the clothes there. He is the pioneer of the Al Capone look, as seen here: padded shouldered dark brown pin-stripe suit, worn with a coloured silk flowered shirt.

WHERE TO SUP BEFORE YOU GO...

THEATRES	NEAREST PUB, HOTEL, ETC., FOR FOOD	HOT FOOD	COLD FOOD	DRINKS
Apollo, Globe, Queens, Lyric Shaftesbury Avenue	**De Hems,** 11 Macclesfield St, W1 (continuation of Dean St running off South side of Shaftesbury Avenue).	Grills, etc., from *à la carte* menu served from 6.30 pm – 10.30 pm. Can eat at tables in ground floor bar or in first-floor dining-room	Speciality Oysters – 10s 6d for half a dozen. Cold buffet counter on ground floor Sandwiches cut to order	Ind Coope house. Draught Double Diamond, draught Red Barrel. Wines by glass from 3s
Palace Theatre, Cambridge Circus (Also close to **Garrick** and **Phoenix,** Charing Cross Road)	**Avenue Bar,** Shaftesbury Avenue. On South side, almost opposite the Palace and close enough for interval drinks	Grills from 5.30 pm (rump steaks, gammon and pine-apple, etc., all served with French fried mushrooms and tomatoes). Also shepherd's pie, meat and vegetable pies and hot sausages at main bar	Cold food counter with home-cooked hams, ribs of beef, veal and ham pies and selection of salads. Sandwiches	Speciality – draught sherry (2s 6d for hefty schooners equivalent to two glasses of sherry). Also sell draught port, draught Guinness, Worthington, Bass, Double Diamond and lager
Cambridge, Saville, Ambassadors, St Martin's, Shaftesbury Avenue neighbourhood	**Shaftesbury Hotel,** Monmouth St. Just opposite Cambridge Theatre, ½ minute from Saville, 2 mins from Ambassadors and St Martin's	Special pre-theatre supper served from 6 pm onwards in downstairs restaurant – cost 17s 6d. Also have good *à la carte* menu. Quick hot snacks in buttery on ground floor next to bar	Salads, rolls and cheese and choice of sandwiches sold in buttery. No food in bar	Hotel prices for drinks (Scotch 2s 9d, wine by glass from 3s). Draught Double Diamond
Wyndhams, Charing Cross Rd. **New Theatre,** St Martin's Lane	**Salisbury,** St Martin's Lane (Victorian, the West End theatrical pub). Almost next door to New Theatre	Soups served in cold weather. Hot sausages and pasties	Excellent buffet bar with cold joints, crab, smoked salmon, fresh salmon in season	Draught sherry – 2s 6d schooner. Draught port draught Guinness, Double Diamond, Skol
	Round Table, 26 St Martin's Court (courtway that runs between Wyndhams and the New Theatre)	Snack bar on main bar counter. Can get hot cottage pies, beans on toast, jacket potatoes. Hot sausages	Cold pies and cold meats. Good choice of salads and sandwiches. Can eat at bar or at tables . . . but nothing specially laid out	Younger's House. Draught Tartan Keg, Scotch [illegible] 17 varieties of Scottish bottled beers, Qui[illegible] service for interva[illegible]
Adelphi and **Vaudeville Theatres,** Strand	**Henri's,** Maiden Lane (just at back of theatres) Patronised by theatre people.	Restaurant on ground floor open in evening from 6 pm to midnight. *A la carte* menu. Quick service.	Sandwiches available downstairs in Bedford Dive	Watney's beers. Lowenbrau lager
	Peacock, Maiden Lane (at back of theatres)	Hot Cornish pasties, hot pies and sausages	Good buffet counter with cold joints, chicken, etc. salmon, fresh salmon in season, pies, sandwiches, etc.	Charrington's pul[illegible] by the glass from [illegible] Quick service if y[illegible] a drink in interval
Savoy Theatre, Strand	**Savoy** – no food served in bars but unlimited supply of nuts, gherkins, etc.			
	Coal Hole, 91 Strand		Buffet counter on ground floor. York ham, cold roast beef, chicken and cold pies with salads	Free house. Draur[illegible] B[illegible]ss and Worthington [illegible] door to theatre. s[illegible] for interval drink
Covent Garden Opera House. Opera House itself serves dinners in buffet bar from one hour before curtain rises	**Nag's Head,** 10 James St, Covent Garden. By side of theatre – orchestra and audience nip in for interval drinks – they ring a bell when interval is nearly over	First-floor restaurant open from 5.30 pm. *A la carte* menu and pre-theatre *table d'hôte* menu at 15s. Hot soup and home-made pies available in snack bar	Cold snacks available in main bar – smoked salmon, cold meats, trout, salads, sandwiches cut to order	Whitbread house. Flo[illegible]ers Keg. Heineken d[illegible] draught Bass, M[illegible] Charrington's. E[illegible] wine list in resta[illegible]
Haymarket and **Her Majesty's,** Haymarket, **Comedy Theatre,** Panton St	**Captain's Cabin,** 4-7 Norris St, SW1 (street by side of Design Centre that runs between Haymarket and Lower Regent St)	Soups and steak pies (1s 8d each) and hot sausages	Buffet counter with cold joints, shell fish and choice of salads in Quarterdeck Bar on ground floor. Can sit at counter to eat, or at specially laid tables.	Speciality is hot [illegible] punch made fro[illegible] year-old secret recipe 3s 6d glass. Wines by glass from 2s 6d
Whitehall	**Sherlock Holmes,** 10, Northumberland St, WC2 (just off Trafalgar Square)	Grill room on first floor with *á la carte* menu (steaks from 12s 6d, smoked trout, avocado pears, etc.). Ground floor – at main bar you can get macaroni cheese, cottage pie, hot sausages, etc.	Cold meats and salads. Freshly cut sandwiches to order	Whitbread hous[illegible] Charrington's IPA, Flower[illegible] Keg
Mermaid Theatre, Puddle Dock, EC4	The **Mermaid** has its own restaurant – 2 sittings, one at 6.30 pm for pre-second house theatre dinners and one at 8.15 pm	Set dinners from 12s 6d or *à la carte* menu – meal usually works out about 18s per head	Coffee bar in foyer with self-service – sandwiches, cheese and tomato rolls, salads, cheese and biscuits	Drinks in bar sold at pub prices. Open till 10.30 pm

PROBLEM . . . where to eat quickly before the theatre. ANSWER – a chart that shows a selection of pubs and hotel bars close to theatres where you can either get a good quick snack and a drink in comfort, or a pre-theatre supper. Also indicated are some of the pubs that are accessible for interval drinking, where the service should be quicker than in the crowded theatre bars – cheaper too as theatres charge 3s 3d for a Scotch as against 2s 6d charged in pubs.

THEATRES	NEAREST PUB, HOTEL, ETC., FOR FOOD	HOT FOOD	COLD FOOD	DRINKS
Prince of Wales, Prince Charles, Garrick, Leicester Square neighbourhood	**Samuel Whitbread,** Leicester Square (opposite Warner Cinema)	Restaurant on first floor open from 6.30 pm. Last orders 11.40 pm. *A la carte* menu. Advisable to book. Hot soups sold at buffet counter in cellar bar	Cellar bar has good selection of joints – chicken, ham, beef, etc., and variety of salads. Also cold pies, smoked salmon, crab, prawns, mussels. Can eat at bar or at special tables set aside for eating.	Whitbread house – Tankard, Flowers Keg. Also only pub selling draught Britannia – strong draught beer brewed specially for the Brussels Exhibition
	Chef & Brewer, Leicester St (by Empire Cinema). Free juke box – and special Doubles Bar on first floor (see "Drinks")	Cottage pies and steak and kidney pies at bar	Sandwiches	Main attraction of this pub is that you can get a double Scotch for 3s 10d, large brandies for 4s 6d, in the Doubles Bar on the first floor.
Aldwych, Strand, Duchess, Drury Lane, Drury Lane neighbourhood	**Waldorf Hotel,** Aldwych (less than a minute from all of them)	Pre-theatre *table d'hôte* dinner costs 21s (from 5.45 pm)	"Nuts and bolts" – nuts, cheesey biscuits, gherkins, etc., with drinks in bar. Or you can get plate of smoked salmon, oysters with brown bread and butter, smoked trout, potted shrimps, etc., in Terrace of Templars Grill.	Usual drinks in bar. Glass of Guinness obtainable in Templars Grill to go with oysters, etc.
	Henekey's, 354 Strand (near corner of Wellington St)	Steak and kidney pies. 100 per cent pork sausages. Coffee	Good selection of sandwiches including smoked salmon, fresh crab, etc. Good cold veal and pork pies. Salads	Free house. Draught Keg Bass, Worthington. E. Bass. Draught sherry. Usual range of Henekey's wines by glass or bottle
	Short's Wine Lodge, 142 Strand – South side near Waterloo Bridge (oldest wine house in London, established 1672)		Good cold buffet bar with Scotch beef, ham, turkey and chicken, smoked salmon, and all usual accompanying salads.	No draught beers – only bottled. Extensive wine list – wines by glass from 3s 3d.
	Opera Tavern, Drury Lane (theatre pub – tends to get crowded). Very handy for interval drinks		Snack bar with sandwiches, pies	
Piccadilly Theatre, Criterion Theatre, Piccadilly	**Scotts,** Coventry St (buffet bar). From 6 p.m.	Soups	Oysters, lobster and crab salads. Or cold roast beef and salad.	Wines by glass. Guinness, lagers
	Leicester Lounge, 44 Glasshouse St, W1 (2 mins from Piccadilly, 3 mins from Criterion).	Hot sausages	Good salad counter with cold joints, chickens, crab, smoked salmon and salads	Free house. Draught Trumans Keg, Guinness, draught lager
	Cafe Royal, Regent St	Special playgoer's dinner – 4 courses, 25s head. Quick service. "Can get you in and out in 10 minutes if you really want us to"	None of bars sell sandwiches. But good selection of cheesey biscuits and nuts in Bobby's Bar	Draught beer served in Bobby's Bar
	Devonshire Arms, 17 Denman St, W1 (just across the way from the Piccadilly Theatre)		Cold buffet bar with salads, meats, sandwiches	Close enough to Piccadilly Theatre for interval drink
Royal Court, Sloane Square (can get sandwiches and coffee in theatre bar)	**The Antelope,** 22 Eaton Terrace, SW1 (about 200 yards from theatre)	Serve pre-theatre dinners in first-floor restaurant from 6.30 pm.	Sausages at bar	Ind Coope house
Sadler's Wells, Rosebery Avenue	**Shakespeare's Head,** 1 Arlington Way (next door to theatre). They ring a bell three minutes before curtain rises in interval.	Hot meat pies, sausages	Sandwiches. Salads in summer	Courage and Barclay draught beers
Theatre Royal, Stratford, E	Theatre bar opens one hour before curtain up and you can sit down and eat	Hot meat pies. Sausage rolls	Fresh cheese rolls, tomato rolls, etc.	Drinks at pub prices
Old Vic, Waterloo Rd, SE1	Theatre has its own cold buffet as there is nowhere else good and at hand to eat well. Bars open ¾ hour before curtain rises. Best to reserve a table. No food available in intervals		Salmon, ham, tongue, turkey, chicken with salads. Or sandwiches and coffee	Wines by glass or bottle. Champagne by bottle, half or quart bottles. No draught beer

BACK TO THE BARD

That familiar, clever-clever look – men call it adorable – is not flaunted only by Mrs Emma Peel. The same expression could be found in Diana Rigg's dressing-room at Elstree, where she was making the final episode of the present series of *The Avengers* for ABC-TV. In June, this 27-year-old actress, who has won over the hearts of even Honor Blackman's fans, will return to Stratford-on-Avon and join her old company to play Viola.

How that expression ever got on her face is a mystery, for Diana Rigg is, in fact, a very natural and honest person. "I'm delighted to go back to Stratford," she said. "I've never played Viola before, so it's another challenge.

"But I'm a bit worried about my attitude towards the stage. I'm so used to working quickly line-by-line as we go along.

"The two mediums are so obviously very different. When I began on television I kept counting on audience-reaction and it was quite terrifying not getting it. One feels slightly silly sitting in front of the camera, surrounded by people who are more interested in lighting and distance than in what you are saying.

"Steed, of course, times everything beautifully and we work marvellously together. What's more, he likes champagne as much as I do – we must be champion champagne drinkers! At least in that we're true to the picture."

Diana never saw *The Avengers* with Cathy Gale, and never met Honor Blackman. This is why, when Cathy became Emma Peel, the character changed so completely, delighting some viewers and infuriating others.

"I thought it was necessary to leave the stage for a while and discover another medium," she explained. "It's all very well becoming a good actress, but there comes a time when people cannot imagine you anywhere but on the stage spouting classical words. They wouldn't dream of making you a whore on the screen after a while. You get 'typed' just as much as they say Emma Peel will 'type' me. In fact, I'm not worried – no one associates Honor Blackman with Cathy Gale anymore, and I'm convinced I'll lose the trade mark, too.

THE WEEK AHEAD

DISCS

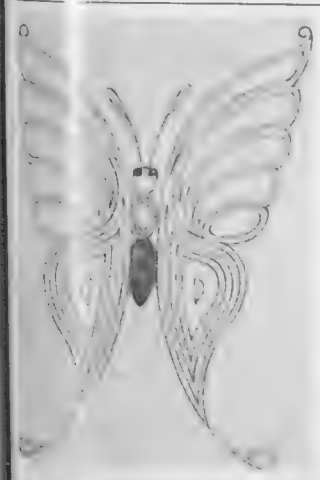
The new single by the Spencer Davis Group *(above)*, *Somebody Help Me*, is the sensational follow-up to *Keep On Running*, which made the number one spot over here and is now climbing fast in the American charts. This new one is also written by Jackie Edwards. It will be released on 17 March on Fontana. . . . A new LP by Lee Morgan called *The Rump Roller*, with Joe Henderson on tenor, Ronnie Mathews on piano and Vic Sproles on bass. . . . *Maiden Voyage* is Herbie Hancock's latest LP (pianist of the Miles Davis Quintet). This will delight all modern jazz fans. Freddie Hubbard is on trumpet and George Coleman on tenor. Both of these are on the Blue Note label being released on 17 March. . . . By contrast, Brian Green – trad jazz drummer – selects his own favourite LPs on page 58

FILMS

Two of the films shop-windowed at the London Film Festival have a joint opening at the Academy One, Oxford Street, this week. Both have elements of science fiction: both originate in France. Godard's *Alphaville* deals with a society ruled by machines and Chris Marker's *La Jetée* is set in another future civilisation. More about films – in London and the provinces – on pages 47 and 49

SPORT

They're off! At least, they will be on Monday, when the flat-racing season gets under way – and London's betting shops buzz to animated activity. Who is the joker of the flat-racing weighing rooms? You'll find out if you read Michael Wale on page 60. . . . On Saturday, Millwall play against Brighton and Hove Albion, and it's worth watching Millwall's goalkeeper, Alex Stepney. . . . Fixtures on page 60



THEATRE

London makes itself the major theatrical focal point again this week when the world theatre season opens at the Aldwych Theatre. Five top foreign companies will be showing their proudest productions and the whole season starts on 21 Mar with the Czech National Theatre. They open with *The Insect Play* by Karel & Josef Capek (Sir John Geilgud played a butterfly in this back in 1923). This production has been designed by Josef Svoboda, considered one of the world's most original designers. Companies from Italy, Greece, Poland, and Russia follow in later weeks. Guide to London theatres, pages 44, 45

MUSIC

What are your views on Puccini's *La Bohème*? The question is both significant and important, for few people seem to have clean-cut feelings of "like" or "dislike" about it. For Richard Last, on page 51, he sees it with a love-hate relationship. . . . The brilliant young Spanish guitarist, Pedro Soler (*below*), plays a programme of Flamenco music at the Wigmore Hall on 18 Mar . . . and Lynn Seymour dances *Swan Lake* at Covent Garden on 19 Mar. . . . Our complete guide to what's-on in music, opera, ballet and the concert scene in general, appears on page 51

BOOKS

An important week in an important month. Kingsley Amis's controversial *The Anti-Death League* will be published by Gollancz on 17 Mar. On the same date Cape publish Peter Everett's *The Fetch*. Both should be talking points for some months to come. On 21 Mar Hodder & Stoughton publish another novel by Gavin Lyall, called *Shooting Script*. Will it live up to his very well-received *The Wrong Side of the Sky*? For more about books and more about Kingsley Amis ("I've always sort of had it 'in' for God though he's never done me any harm personally," he told Carole d'Albiac) turn to page 50

GALLERIES

Is there a nude descending your staircase? The most famous example of modern times will be on view in the Tate this summer. Who have you hanging in the hall and how far are you prepared to put yourself out for a picture? Question and answers that arise from the art in your life are likely to be found on pages 52 and 53 along with other selected information about London art scene and a strong hint to see the Dubuffet drawings (*above*) at the ICA

NIGHT OUT

London Life's suggestion for a night out

6.30 pm Meet for drinks in the Six Bells, King's Road – as the weather gets warmer, the garden gets to be the place

8 pm Dine at the Casserole restaurant, King's Road

9.20 pm See *Thomas L'Imposteur* at the Paris-Pullman cinema, Drayton Gardens

12.50 pm Win (or lose) a few pennies at The Pair of Shoes, 21 Hertford Street

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THEATRE

FIRST FIVE: 1 Man & Superman. 2 Incident at Vichy. 3 You Never Can Tell. 4 Arsenic and Old Lace. 5 The Insect Play

Tony Russell and Bill Owen's musical *The Matchgirls*, based on the first strike by women, was a bomb at Leatherhead last November. But what was forgiveable, even loveable, on the tiny theatre club stage, is neither at the Globe. It seems a land of lost opportunities, great dramatic chances are missed and too many scenes drop into anti-climax. A scene in the Kentish hop fields is obviously devised to provide lyrical relief to the squalor of the matchgirls' slums but makes no particular dramatic point. Russell's music is (I'm afraid) sub-Bart and the gears crash as cod musical numbers follow a sort of Benjamin Britten *arioso* for Annie Besant. But the girls are great – all of them – and Vivienne Martin definitely a star.

At the National Theatre, last year's double bill from Chichester – Strindberg's *Miss Julie* and Peter Shaffer's *Black Comedy* – can claim to provide the best value in the current repertory. The evening belongs to Albert Finney and Maggie Smith, not only because the Strindberg is virtually a duet for them, but also because they both make devastating contributions to the Shaffer as well.

The joke on which *Black Comedy* is based is that though the stage lights are full on, the play is about people's reactions during an electricity cut. Consequently the first half-hour or so is almost demoralisingly funny as the actors grope and stumble, bump into each other and fall over. But this joke wears out swiftly and fairly conventional farce takes over, enlivened only when a new character is introduced and a fresh set of reactions to the dark is observed – Maggie Smith's entrance (silent, and when she is being discussed) is perhaps the funniest thing this most brilliant of comediennes has ever achieved – and we are asked to fall back on a completely fresh set of National Theatre Funny Voices for laughs.

But about 10 minutes before the end a sinister element creeps in; revelations are made, violence erupts. Here Shaffer is making his trick of light work dramatically and the play's title begins to receive a fuller justification. A fuller exploration of this element would make the play disturbing as well as being an original joke. William Dexter's production is virtuosity run riot; so are the performances.

j roger baker

Ned Sherrin to direct Danny la Rue and Barbara Windsor in "Come Spy With Me," Brian Blackburn's satirical musical.

WEST END

openings

M 21 Mar: **THE INSECT PLAY,** Aldwych Theatre, Aldwych (TEM 6404). (A simultaneous translating system has been installed for this World Theatre Season.) Authors: Karel and Josef Capek. Dir: Dr Josef Urban. Cast: The Czech National Theatre. 7.0

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Authors: Felicity Douglas, Henry Cecil. Dir: Hugh Goldie. Stars: Andrew Cruikshank, Colin Gordon, Amanda Grinling. High Court judge gets involved with the pretty wife of a man he has sent down. 8.0 (ends 10.20). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 5 Aug 1965

ANTONIO & HIS SPANISH DANCE COMPANY WITH ROSARIO, Cambridge, Earlham Street, WC2 (TEM 6056). 8.0. Th: 2.45. Sat: 5.0, 8.20. Opened 10 Mar 1966

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Author: Joseph Kesselring. Dir: Murray Macdonald. Revival of a classic black comedy. Cast: Sybil Thorndike, Athene Seyler, Richard Briers, Desmond Walter-Ellis, Julia Lockwood, Lewis Casson. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

BABES IN THE WOOD, London Palladium, Argyll Street, W1 (GER 7373). Music and lyrics: The Shadows. Dir: Albert J. Knight. Cast: Frank Ifield, Sid James, Roy Kinnear, Kenneth Connor, Arthur Askey. Ifield makes a yodelling Robin Hood in spectacular Sherwood. 2.45 (ends 5.45); 7.30 (ends 10.30). Opened 21 Dec 1965. Ends 30 Apr

BAREFOOT IN THE PARK, Piccadilly, opp Regent Palace Hotel, W1 (GER 4506). Author: Neil Simon. Dir: Richard Benjamin. Cast: Daniel Massey, Marlo Thomas, Mildred Natwick, Kurt Kasznav. Young-married troubles Broadway style comedy. M-F: 8.0 (ends 10.15). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). W: 2.30 (ends 4.45). Opened 24 Nov 1965

THE BEAVER COAT, Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: Gerhart Haupmann, translated by William Rowlinson. Dir: Robert Chetweyn. Cast: Peggy Mount, John Moffatt, Russell Waters. 6.0 (ends 8.10); 8.40 (ends 10.50). Opened 3 Mar 1966

BESET BY WOMEN, Prince of Wales, Coventry Street, W1 (WHI 8681). Adapted by John McAlpine from Henry Fielding's *Tom Jones*. (Production originally entitled *The Exploits of Tom Jones*). Dir: Jordan Lawrence. Cast: Keith Barron, Virginia Stride. 8.0. W & Sat: 6.0, 8.50. Opened 9 Mar 1966

BEYOND THE FRINGE, 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). Authors: Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Dir: David Phethean. Stars: John Dryden, Bill Hepper, Barry Stanton, Peter Baldwin. The material has almost an historical interest now. 8.40 (ends 10.50). Th & Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). Dir: George Inns. Stars: George Mitchell Minstrels with Don Arroll, Neville King, Dai Francis, John Boulter, Tony Mercer. Songs and dances only cease for interludes of comedy. 6.15 (ends 8.20); 8.45 (ends 10.50). Opened 25 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Author: Marc Camoletti (translated by Beverley Cross). Dir: Jack Minster. Stars: Nicholas Parsons, Simon Merrick. Three girls, two boys, seven doors . . . permutations endless. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Book by Hugh & Margaret Williams. Music & lyrics by David Heneker & John Taylor. Dir: Wallace Douglas. Cast: Anna Neagle, Joe Brown, Hy Hazell. The stately homes racket receives gentle satire with romantic interest, songs and dancing. 7.30 (ends 10.0). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

CHASE ME COMRADE, Whitehall, Trafalgar Square, SW1 (WHI 6692). Author: Ray Cooney. Dir: Wallace Douglas. Stars: Brian Rix, Basil Lord, Leo Franklyn. Russian ballet dancer and diplomatic service involved in a speedy farce. 7.30 (ends 9.45). Sat: 5.15 (ends 7.30); 8.15 (ends 10.30). W: 2.30 (ends 4.45). Opened 15 July 1964

HELLO DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8108). Adapted by Michael Stuart from Thornton Wilder's play *The Matchmaker*. Music: Jerry Herman. Dir and Choreographer: Gower Champion. A grand illusion with Mary Martin as chief spellbinder but nevertheless the most efficient musical seen in a dozen years. Cast: Mary Martin, Loring Smith. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HOW'S THE WORLD . . . TREATING YOU? Wyndham's Theatre, Charing Cross Road (TEM 3028). Author: Roger Milner. Dir: Philip Grout. Most "in" comedy of the season. Cast: Patricia Routledge, Peter Bayliss, Michael Graham Cox. 8.0 (ends 10.15). W & Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 31 Jan 1966

AN IDEAL HUSBAND, Strand, Aldwych, WC2 (TEM 4143). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality among the Wildest epigrams. Cast: Margaret Lockwood, Richard Todd, Michael Dennison, Dulcie Gray, Ursula Jeans, Roger Livesey, Perlita Neilson. 7.30 (ends 10.0). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Th: 3.0 (ends 5.30)

INCIDENT AT VICHY, Phoenix, Charing Cross Road, WC2 (TEM 8611). Author: Arthur Miller. Dir: Peter Wood. Nazi persecution of the Jews in individual terms. Cast: Alec Guinness, Anthony Quayle. 8.15 (ends 9.50). W: 3.0 (ends 4.35). Sat: 5.15 (ends 6.50). Opened 26 Jan 1966

THE KILLING OF SISTER GEORGE, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Frank Marcus. Dir: Val May. Stars: Beryl Reid, Lally Bowers, Eileen Atkins. Lesbian radio actress loses her part and her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). W: 3.0 (ends 5.25). Opened 17 June 1965

A LILY IN LITTLE INDIA, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 1443). Author: Donald Howarth. Dir: Donald Howarth. Tender study in loneliness. Cast: Jill Bennett, Jessie Evans, Ian McKellen. 8.0 (ends 10.0). Sat: 5.30 (ends 7.30); 8.30 (ends 10.30). W: 3.0 (ends 5.0). Opened 20 Jan 1966

MAN & SUPERMAN, Garrick, Charing Cross Road, WC2 (TEM 4601). Author: G B Shaw. Dir: Philip Wiseman. Battle of the Sexes. Cast: Alan Badel, Sian Phillips, Zena Walker, John Robinson, Marie Löhr, Clive Swift. 7.45 (ends 10.30). Th & Sat: 3.0 (ends 5.45). Opened 23 Nov 1965

THE MATCHGIRLS, Globe, Shaftesbury Avenue, W1 (GER 1592). Author: Bill Owen. Dir: Gillian Lynne. Music by: Tony Russell. The first women's strike. Cast: Vivienne Martin, Marion Grimaldi, Gerald Hely. 8.0 (ends 10.15). F & Sat: 6.0 (ends 8.15); 8.30 (ends 10.45). Opened 1 Mar 1966

THE MOUSETRAP, Ambassadors, West Street, off Cambridge Circus, WC2 (TEM 1171). Author: Agatha Christie. After 14 years still a mystery. Dir: D. Ramsden. Cast: John Cobner, Diana Scougall. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30); 8.0 (ends 10.30). Opened 25 Nov 1952

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). Composer: Lionel Bart. Dir: Peter Coe. Stars: Aubrey Woods, Nicolette Roeg, Peter Bartlett. Dickens's London brought to musical life. 7.45 (ends 10.15). T & [illegible] (ends 6.50). Opened 30 June [illegible]

THE OWL & THE PUSSYCAT, Criterion, Piccadilly Circus, W1 (WHI 3215). Author: Bill [illegible]off. Dir: Shirley Butler. Pretty [illegible] verses intellectual ma[illegible]st. Diana Sands, Anton Ro[illegible]s 15 (ends 10.30). Sat: 6.0 (e[illegible]5); 8.45 (ends 11.0). Th: 3.0 (e[illegible]5 Opened 2 Mar 1966

ROBERT & ELIZABETT, Lyric, Shaftesbury Avenue, W1 (GER 3686). Composer: Ron Grainer. Book: Ronald Millar. Dir: Wendy Toye. Stars: Donald Wolfit, June Bronhill, Kevin Colson, The Barretts of Wimpole Street get the songs and dance treatment. 7.30 (ends 10.25). Th & Sat: 3.30 (ends 5.25). Opened 20 Oct 196[illegible]

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI [illegible]06). Authors: Keith Waterhouse & Willis Hall. Dir: Shirley Butler. Stars: Ian Carmichael, Patrick Cargill, Dilys Laye, Jan Holden. Sophisticated farce. M-Th: 8.15 (ends 10.35). F & Sat: 6.0 (ends 8.20); 8.45 (ends 11.5). Opened 14 Oct 1965

SON OF OBLOMOV, Comedy, Panton Street, SW1 (W[illegible]. Author: Goncharov (adapted Ricardo Aragno). Dir: Frank Dunlop. Stars: Spike Milligan, Bill Kerr, Valentine Dyall. Much ado about Milligan – and there's a play buried somewhere too. 8.0 (ends 10.15). W: 8.45 (ends 11.0). Sat: [illegible] (ends 8.15); 8.45 (ends 11.0). Opened 6 Oct 1964

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). Composers: Rodgers and Hammerstein. Book: Lindsay and Crouse. Dir: Jerome Whyte. Stars: Sonia Rees, Eunice Gayson, Donald Scott. Nazi invasion in the background; sweetness to the fore. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15). Opened 18 May 1961

SPRING & PORT WINE, Apollo, Shaftesbury Avenue (GER 2663). Author: Bill Naughton. Dir: Allan Davis. Cast: Alfred Marks, Ruth Dunning. A heavy Lancastriar father has a rebellious family on his hands. 8.0 (ends 10.15). Th &

Vivi ne Martin as Kate in "The Matchgirls" (Globe Theatre), a musical that tells the story of the women's strike.

Sat: ( ) (ends 8.15); 8.40 (ends 1) pened 19 Nov 1965

YOU VER CAN TELL, Theatre Royal Haymarket, SW1 (WHI) uthor: G B Shaw. The ow oman and old-fashioned ime Dir: Glen Byam Shaw. Cast: Ralph Richardson, Harry A dre Judy Campbell, Keith Ba te Moray Watson, Cyril Lu kh 7.45 (ends 10.30). Sat: 5.0 (en s 7.45); 8.15 (ends 11.0). W 2.3 (ends 5.15). Opened 12 Jan 19

RE PERTORY

ENGLI H STAGE COMPANY, Royal ourt, Sloane Square (SLO 17 Mar: A CHASTE MAID IN CHEAPSI by Thomas Middleton. Dir: W liam Gaskill. Cast: Sebastian Sh w, Ronald Pickup, Tony Selby, J hn Castle, Barbara Ferris, Frances Cuka, Gillian Martell, Christo her Benjamin, Victor Henry, tc. 7.30 (ends 9.35)
F 18, Sa 19, M 21 & T 22 Mar: THE KNACK by Ann Jellicoe. Dir: Desmond O'Donovan. Cast: Timothy Carlton, John Castle, Barbara Ferris, Victory Henry. 1.30 (ends 9.30). Sat only: 3.0 (ends 5.0)
W 23 Mar: THE PERFORMING GIANT by Keith Johnstone. Dirs: William Gaskill, Keith Johnstone. Cast: Bernard Gallagher, Lucy Fleming, Roger Booth, Roddy Maud-Roxby, Joe Greig, David Leland, John Shepherd, William Stewart, Dennis Waterman. 7.30

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 17 Mar: A FLEA IN HER EAR by Georges Feydeau translated by John Mortimer. Dir: Jacques Charon. Cast: Albert Finney, Anne Godley, Edward Hardwicke, Robert Lang, Kenneth Mackintosh, Geraldine McEwan, John Stride, Michael Turner, Frank Wylie. 2.15 (ends 4.45); 7.30 (ends 10.0)
F 18, Sat 19 Mar: TRELAWNY OF THE "WELLS" by Arthur W. Pinero. Dir: Desmond O'Donovan. Cast: Wynne Clark, Graham Crowden, Paul Curran, Doris Hare, Derek Jacobi, Gerald James, Edward Petherbridge, Louise Purnell, Maggie Smith, Robert Stephens. 7.30 (ends 10.5). Sat only: 2.15 (ends 4.50)
T 22 & W 23 Mar: LOVE FOR LOVE by William Congreve. Dir: Peter Wood. Cast: Colin Blakely, Tom Kempinski, Robert Lang, Geraldine McEwan, Miles Malleson, Anthony Nicholls, Laurence Olivier, Lynn Redgrave, Joyce Redman, Madge Ryan, John Stride. 7.30 (ends 10.15)

ALDWYCH THEATRE, Aldwych (TEM 6404). M 21, T 22 & W 23 Mar: THE INSECT PLAY by Karel and Josef Capek. Dir: Dr Josef Urban. Cast: The Czech National Theatre. 7.30. W 23 Mar only: 2.30 & 7.30

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). ADVENTURES IN THE SKIN TRADE, with Robert Eddison. 8.0. Sat only: 5.0, 8.15

LAMDA THEATRE CLUB, Logan Place, Earls Court Road, W8 (FRE 7017). THE CHANGELING. Th 17 Mar: 7.45. F 18 Mar: 2.30, 7.45. Sat 19 Mar: THE GHOST SONATA. W 23 Mar: 7.45

THE LITTLE ANGEL, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). THE FISHERMAN & HIS SOUL. Sat 19 Mar: 3.0 (ends 4.0). 5.0 (ends 6.0. Sun 20 Mar: 3.0 (ends 4.0). Matinee for very young children Sat 19 Mar: 11.0 (ends midday)

LITTLE THEATRE CLUB, Garrick Yard, St Martin's Lane, WC2 (COV 0660). OR ELSE DESPAIR. T 22 Mar: 7.30. W 23 Mar: 8.0. Jazz Club. M-Sat: 10.30 pm-1.0 am

MOUNTVIEW THEATRE CLUB, 104 Crouch Hill, N8 (MOU 5885). HOBSON'S CHOICE. Th 17, F 18. Sat 19 Mar: 7.45

VANBRUGH, Malet Street, WC1 (LAN 7982). NO, NO, NANETTE. Sat 19, Sun 20 Mar: 7.30. M 21, T 22 Mar: 2.30, 7.30

PERIMETER

ASHCROFT THEATRE, Park Lane, Croydon (CRO 9291). GO BACK FOR MURDER. Th 17, F 18 Mar: 7.45. Sat 19 Mar: 5.0, 8.0. PRIDE & PREJUDICE. M 21-W 23 Mar: 7.45

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). PRESENT LAUGHTER, with Nigel Patrick, Phyllis Calvert, Maxine Audley, Richard Briers, Avice Landon. M 21-W 23 Mar: 8.0

NEW THEATRE, High Street, Bromley (RAV 6677). WHO'S AFRAID OF VIRGINIA WOOLF. Th 17 Mar: 2.30, 7.45. F 18 Mar: 7.45. Sat 19 Mar: 5.15, 8.0. TOWARDS ZERO. M 21-W 23 Mar: 7.45

PALACE THEATRE, Clarendon Road, Watford, Herts (WA2 25671). HENRY V. 7.45. Sat 19 Mar only: 4.45 & 7.45

QUEENS' THEATRE, Hornchurch, Essex (HX4 3333). A NIGHT OUT WITH HAROLD PINTER. Th 17 Mar: 3.0, 8.0. F 18 Mar: 8.0. Sat 19 Mar: 5.0, 8.15. T 22 & W 23 Mar: 8.0

QUESTORS THEATRE, Mattock Lane, Ealing (EAL 5184). HERCULES AND THE AUGEAN STABLES. Sat 19, T 22 & W 23 Mar: 7.45

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). LOCK UP YOUR DAUGHTERS. 7.45. Sat 19 Mar: 5.30, 8.15

TOWER THEATRE, Canonbury Tower, Canonbury Place, N1 (CAN 5111). MANDRAGOLA. Th 17, F 18, Sat 19 Mar: 7.30. MACBETH. W 23 Mar: 7.30

THEATRE ROYAL, Windsor (WK 61107). LOVE FROM LIZ. Th 17 Mar: 2.30, 7.30. F 18 Mar: 8.0. Sat 19 Mar: 4.45, 8.0. SPIDERS WEB, with Cicely Courtneidge, Jack Hulbert, Robertson Hare. M 21 Mar: 7.30. T 22 Mar: 8.0. W 23 Mar: 7.30

YVONNE ARNAUD THEATRE, Guildford (Guildford 60191). THE DOOR, with Heather Sears, Margaretta Scott. Th 17 Mar: 2.30, 7.45. F 18 & Sat 19 Mar: 5.0, 8.0. M 21-W 23 Mar: 7.45

COMING SOON

27 March: SANTA CRUS, Radio Stage Company, Lyric, Hammersmith

12 April: OEDIPUS REX, Greek National Theatre at the Aldwych

13 April: FUNNY GIRL, Jules Styne musical, Prince of Wales

19 April: ON THE LEVEL, musical by Ron Millar & Ronald Grainer, Savile Theatre

26 April: JUNO & THE PAYCOCK by Sean O'Casey, National Theatre at the Old Vic

FIRST FIVE: 1 Jules et Jim. 2 Bunny Lake is Missing. 3 The Slender Thread. 4 The Householder. 5 The Spy Who Came in from the Cold

Hollywood's deferred respect for things religious has given birth to a number of curious mutations, lending sense to that little poem relating how Cecil B de Mille, much against his will, was persuaded to leave Moses *out* of the War of the Roses. Movie-moguls' only concern with the Bible is as the world's No 1 best-seller (and thus, potentially, the world's No 1 box office success) and it is the audience who are left standing in tears amid the alien corn.

In the lower echelons a ritual has gathered around priests, monks and nuns. Zinneman spun the dollar bill into a frenzy with *The Nun's Story* and many are the actresses who have quit the sinbins for better habits. Screen religion fluctuates in standard, integrity and divinity according to the dictates of the studio that evokes it. Paramount enjoy the spectacle, Fox the psychology and MGM the more spiritual aspects.

The MGM priest has a kindly twinkle in his eye. He never appears in his collar until the heroine has fallen in love with him or 20 minutes have passed – whichever shall prove the shorter. He swears mildly and reproaches himself for everything from other people's sadness to the weather. A happy priest, a healthy priest, a join-in-the-fun-with-the-family priest. But the MGM nun! *Mirabile dictu*, she bids fair to deposing the comic Yiddisher momma as the cinema's queen of camp.

The British Film Academy's nominations for the best film of 1965 include the Russian "Hamlet," "The Hill," "The Knack," "My Fair Lady" and "Zorba the Greek." Results to be announced at the Grosvenor House on 23 March.

Debbie Reynolds fits the character like a body-stocking in *The Singing Nun* (U). She is Sister Ann of a singularly liberal Order which allows her to career around Belgium on a motor scooter, play her guitar (which has also taken the veil as Sister Adèle) and make LPs for a profit that will enrich her poor convent.

The revolutions of the *papier mâché* characters intrigue and later mesmerise. Miss Reynolds and her pre-vow boyfriend indulge in lengthy, Pinteresque conversations – she saying how very happy she is, he repeating that they've come a long way from the Paris Conservatory. Agnes Moorehead barks crossly through the picture as a senior Sister, and Greer Garson makes a most welcome reappearance as the traditionally serene Mother Superior.

david castell

THAT RIVIERA TOUCH

Morecambe and Wise's film début in "The Intelligence Men" did more to strengthen their television series than to inaugurate respect as film comedians. Their second film, "That Riviera Touch," which opens at the Leicester Square Theatre on Thursday, 24 March, presents them in a Riviera setting chasing crooks and a stolen emerald necklace. The script is by Sid Green and Dick Hills who write for the television series. Producer Hugh Stewart thinks of Morecambe and Wise as the most likely television comedians to gain star status in the cinema. They themselves admit they have learned a great deal from the first picture—but, they think, the results will show in the second.

OPENING

ALPHAVILLE (A). Jean-Luc Godard's transformation of images from a comic strip into a stylistic masterpiece with dazzling photography by Coutard. Lemmy Caution (Eddie Constantine), disguised as a reporter for *Figaro-Pravda*, is sent on a mission to Alphaville – city of machines and technocrats. A funny yet profound and moving comment on our society as it could well become. (Anna Karina, Akim Tamiroff. Col. 98 min.) With Chris Marker's short *La Jetée*. *Academy One Oxford St.* GER 2981. Opens 17 Mar

WEST END

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. An account of the Battle of the Ardennes with Henry Fonda and Robert Ryan for the American heroes and Robert Shaw as a suitably poker-faced German villain. But the real heroes are the giant tanks, ploughing their way through the countryside. Magnificent. (Dana Andrews. Dir: Ken Annakin. Col. 163 min.) *Casino Old Compton St*, W1. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.55. Sun: 4.30, 7.50

BORN FREE (U). Tasteful and relatively faithful adaptation of Joy Adamson's runaway best-seller. Virginia McKenna makes a long-promised comeback as the woman who raises a lioness from a helpless cub and trains it to the point where its own domesticity is a danger to survival. (Bill Travers, Geoffrey Keen. Dir: James Hill. Col. 99 min. Royal Film of 1966.) *Odeon Leicester Sq.* WHI 6111

DOCTOR IN CLOVER (A). More medical romping from the producer-director team of Betty Box and Ralph Thomas in the sixth of the series, from Richard Gordon's novels. Having established itself as a social institution, it no longer has to even try to be funny. James Robertson Justice now attacks Sir Lancelot Spratt with a practised gusto. (Leslie Phillips, Shirley Anne Field, Jenella Fielding, John Fraser. Col. 101 min.) *Leicester Sq Theatre*, WHI 5252. 1.45, 4.10, 6.35, 9.5 Sat: 11.15 pm). Sun: 4.10, 6.35, 9.5 (ends 23 Mar

GOLDFINGER (A). Sex, sadism, suspense. Guy Hamilton has perfected the Fleming formula and transformed it into a tongue-in-cheek burlesque. Sean Connery, more than usually whimsical, finds himself shackled to an atom bomb in Fort Knox. Judo-expert Honor Blackman makes an appearance, *and* that Aston Martin. (Shirley Eaton, Gert Frobe. Col. 109 min.) *Odeon Haymarket*. WHI 2738. 3.10, 8.40. Sat: 2.[illegible] 5.40, 8.40. Sun: 5.10, 8.40

THE GREAT RACE (U). Extravagantly slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis the spoof hero. Blake Edwards' feeblest screenplay, but with a good sense of the period. While determined to be a lot of fun, it merely provides conclusively that Cinerama and comedy don't mix. (Col. 153 min.) *Astoria Charing Cross Rd.* GER 5385. 2.30, 8.0. Sun [illegible] 4.0, 8.0

THE GREAT ST TRINIANS TRAIN ROBBERY (U). Ronald Searle's little monsters unusually subdued under Frank Launder's direction. Plenty of comic invention in Frankie Howerd's performance: for the most part the script plays for maximum security conditions. (Dora Bryan, George Cole. Col. 93 min.) *Studio One Oxford St.* GER 3300. 1.40, 4.10, 6.45, 9.20. Sun: 3.45, 6.20, 9.0

HOLIDAY IN SPAIN (U). Cinerama travelogue threaded through with a comedy-thriller story. Denholm Elliott, Peter Laurie, Paul Lucas, Diana Dors. Dir: Jack Cardiff. Col. Cinerama.) *Coliseum St Martin's Lane*, TEM 3161. 2.30, 8.0 Sat: 2.0, 5.15, 8.30, 11.45. Sun: 4.0, 7.30

THE HOUSEHOLDER (U). American director James Ivory casts a highly personal eye on the foibles of Indian middle-class life, from a story and screenplay by Ruth Prawer Jhabuala. Shashi Kapoor and Leela Naidu play a young couple struggling to reconcile themselves to marital responsibilities. A gentle satire directed at times with some uncertainty. (India-dubbed. 100 min.) *La Continentale Tottenham Ct Rd.* MUS 4193. 2.15, 5.35, 8.50. Sun: 5.40, 8.50. With *My Home is Copacabana* (U). 12.40, 4.0, 7.15

JULES ET JIM (X). Based on the novel by Henri-Pierre Roche, the story begins just before the First World War, and traces the development of the relationships between Catherine (Jeanne Moreau) and her lovers Jules (Oskar Werner) and Jim (Henri Serre). Truffaut, perhaps the most talented of the young French directors, has an instinctive feeling for the cinema. (Showing with Agnès Varda's exquisite but facile *Le Bonheur.*) (France, sub-titled. 105 min.) *Berkeley Tottenham Ct Rd.* MUS 8150. 12.40, 4.0, 7.20. Sun: 4.0, 7.20. *Le Bonheur.* 2.35, 5.55, 9.15. Sun: 5.55, 9.15

JULIET OF THE SPIRITS (X). Fellini's companion piece to *8½*, this time in superb colour, tells the story of the soul-searching of a rather idle, middle-aged woman (Giulietta Masina) whose husband is unfaithful to her. Her haunting and surrealistic fantasies are explored with great cinematic virtuosity, but in the last analysis, the film proves as insubstantial as the apparitions themselves. (France/Italy. Col. 137 min.) *Academy Two.* GER 5129. Oxford St, W1. 12.15, 3.0, 5.50, 8.45. Sun: 5.10, 8.5

THE KNACK (X). Dick Lester's free and inventive adaptation of the play by Ann Jellicoe. Rita Tushingham plays a provincial innocent who finds herself suddenly surrounded by three men: one incredibly endowed with the knack (Ray Brooks), one moderately so (Donal Donnelly) and one painfully bereft of it (Michael Crawford). Despite its occasionally laboured visual gags, it has great vitality. (85 min.) With *Irma la Douce. Odeon Haymarket*, WHI 2738

LIFE AT THE TOP (X). The sequel to *Room at the Top*. Having married the mill-owner's daughter, Joe Lampton (Laurence Harvey) has settled down to a prosperous, provincial life. Amid a collection of extraordinary stereotypes Jean Simmons gives a splendid performance. The direction is frankly commercial. (Honor Blackman, Michael Craig. 117 min.) *Columbia Shaftesbury Av*, REG 5414. 1.34, 3.54, 6.14, 8.39. (Sat: 11.19 pm.) Sun: 3.40, 6.9, 8.39

MY FAIR LADY (U). Lavish, if not cloying, direction of the Lerner & Loewe musical by George Cukor with Edwardian décor by Cecil Beaton. Rex Harrison carries the film along with commanding style, with Audrey Hepburn as a spirited, though rather inadequate Eliza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. Super-Panavision. 185 min.) *Warner Leicester Sq*, W1. GER 3423. 2.30, 7.45. Sat: 2.30, 7.45, 11.45. Sun: 3.0, 7.15. *Royalty Kingsway*, WC2. HOL 8004. 2.45, 8.0. Sun: 3.15, 7.30

NO QUESTIONS ON SATURDAY (U). A Franco-Israeli production, directed by Alex Joffé, abounding in Jewish gags and whimsy. It tells the story of an old man's attempts to attain Heaven and presents Robert Hirsch with the opportunity to demonstrate his versatility by playing not only the old man, but most of the members of his family. But not even he can inject any life into this stilted charade. (Rina Ganov, Dahlia Friedland. France/Israel. 106 min.) *Cameo-Poly Upper Regent St.* LAN 1744. 1.55, 4.10, 6.25, 8.50. Sun: 4.0, 6.25, 8.45

OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickery, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint, in pursuit of the criminal conspiracy of Galaxy who seek to control the weather. (Lee J Cobb. Col. 148 min.) *Carlton Haymarket*, WHI 3711. 1.32, 3.58, 6.24, 8.52. (Sat: 11.50 pm.) Sun: 3.55, 6.20, 8.50 (ends 23 Mar)

THE PRIZE (A). Joyfully tongue-in-cheek thriller directed with panache by Mark Robson with the occasional nod to Hitchcock. Paul Newman shakes off incipient hangovers to unravel a substitution plot in Stockholm at Nobel Prize time. (Elke Sommer. Col. 135 min.) *Ritz Leicester Sq.* GER 1234

THE SLENDER THREAD (A). Sidney Poitier plays a voluntary worker in a crisis clinic who holds a suicidal woman on the telephone while police and telephone engineers work frantically to trace her before the drugs she has swallowed take final effect. Anne Bancroft gives a magnificent performance as the caller. (Dir: Sydney Pollack. 98 min.) *Plaza Piccadilly Circus*, WHI 8944. 1.30, 3.45, 6.0, 8.20, (Sat. 11.15 pm.) Sun: 3.0, 5.20, 7.40

SOUND OF MUSIC (U). Robert Wise's three-hour version of the Rodgers & Hammerstein musical, with hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood: Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion Tottenham Ct Rd*, W1. MUS 2176 2.30, 8.0. Sun: 2.30, 8.0

TABU (X). Yet another dose of *voyeur* anthropology. A varied assortment of sexual and sadistic customs throughout the world, with a pronounced emphasis on exploitability. Vincent Price gives the narration. *Cameo-Royal Charing Cross Rd*, WHI 6915. 11.40, 2.5, 4.25, 6.50, 9.10. Sun: 2.50, 5.20, 7.55. With: *The Reluctant Nudist*, 10.40, 1.5, 3.30, 5.55, 8.15. Sun: 2.50, 5.20, 7.55. F and Sat: 10.50

THOMAS L'IMPOSTEUR (A). Franju's hauntingly evocative adaptation of Cocteau's novel of the First World War – a vision of surrealist fantasy. Fabrice Rouleau plays Thomas, for whom war is an elaborate game of make-believe, and Emmanuele Riva a dilettante princess. (France. 94 min.) With: *Paris Vu Par, Paris-Pullman Drayton Gardens*. FRE 5898. 5.40, 9.20. Sun: 6.0, 9.20. *Paris Vu Par*. 4.10, 7.40. Sun: 4.10, 7.50. (Sat only: Pgm 10.30)

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A slender pretext for collecting together a whole host of international stars for an air race between London and Paris. There are some pleasant enough shots of early aeroplanes, but little or no feeling for comic effect. (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman. James Fox, Jean-Pierre Cassel. Col. Todd-AO. 130 min.) *Metropole Victoria*. VIC 4673. 2.30, 8.0. Sun: 4.30, 8.0

THUNDERBALL (A). Bond has only a few days to find the two atom bombs stolen by SPECTRE. Gadgetry galore, underwater sex, and Connery confidently assuming the role of Superman. Luciana Paluzzi is the alluring SPECTRE agent and Claudine Auger one of Bond's more memorable conquests. (Bernard Lee, Lois Maxwell. Dir: Terence Young. Col. 125 min.) *London Pavilion Piccadilly Circus*, W1. GER 2982. 10.30, 12.55, 3.30, 5.55, 8.40. (Sat: 11.30 pm.) Sun: 3.15, 5.55, 8.40. *Rialto Coventry St*, W1 GER 3488. 12.40, 3.5, 5.40, 8.15. Sun: 2.45, 5.20, 7.55

WEST SIDE STORY (A). Robert Wise and Jerome Robbins move *Romeo & Juliet* to the New York tenement area and collect 10 Oscars in the process. Natalie Wood's expertly dubbed Maria, the athletic choreography and Bernstein's score distinguish it with only the gear-crashing change from genuine locations to studio interiors to the deficit. (Richard Beymer, Rita Moreno, Russ Tamblyn, George Chakiris. Col. 153 min.) *Prince Charles Theatre*, Leicester Place. GER 8181. 2.15, 5.10, 8.10. (Fri and Sat: 11.5 pm.) Sun: 1.55, 4.50, 7.50

WHERE THE SPIES ARE (A). Yet another spy-melodrama, directed by Val Guest and with a stylish screenplay by Guest and Wolf Mankowitz. David Niven plays a stuffy, slightly dotty, English doctor who is pressed into Middle-Eastern espionage. Françoise Dorléac is a luscious double-dealer with a great sense of fun. (Col. 113 min.) *Empire Leicester Sq*. GER 1234. 1.35, 4.0, 6.20, 8.55. (Sat: 11.25 pm.) Sun: 3.35, 6.0, 8.30

COMING SOON

24 March: THAT RIVIERA TOUCH (Leicester Square Theatre)

ALFIE (Plaza Piccadilly Circus)

2 April: THE SILENCERS (Midnight premiere, Columbia Shaftesbury Avenue)

6 April: VIVA MARIA (Gala premiere, Curzon Cinema, Curzon Street)

26 April: DOCTOR ZHIVAGO (Royal premiere, Empire Leicester Square)

2 May: OTHELLO (Royal premiere, Odeon Leicester Square)

5 May: MODESTY BLAISE (Premiere, Odeon Leicester Square)

GENERAL RELEASE

(† *Second feature varies:* * *Sunday programmes differ*)

RANK RELEASE NORTH

Until Sat: **FLIGHT OF THE PHOENIX** (A).

Gila Golan as the beautiful enemy agent in "Our Man Flint."

From Sun: OUR MAN FLINT (A). Director Daniel Mann endeavours to outspoof Bond in what becomes a tiresome use of gimmickry, with quite serious undercurrents of nastiness. James Coburn is less endearing than Connery as secret agent Flint, in pursuit of the criminal conspiracy of Galaxy, who seek to control the weather. Gila Golan appears as a glamorous Galaxy agent. (Lee J Cobb. Col. 108 min.)

Acton Odeon
Camden Town Odeon
Chelsea Odeon
Dalston Odeon
Ealing Odeon
East Ham Odeon
Edgware Road Odeon
Edmonton Regal (Not Thurs 17 March)
Finchley Gaumont (Until Sat: *Judith* (A). *The Holy Terror* (A)
Forest Gate Odeon
Hackney Pavilion
Hammersmith Odeon
Harlesden Odeon
Haverstock Hill Odeon
Hendon Odeon
Highgate Odeon
Holloway Odeon
Islington Odeon
Kensal Rise Odeon
Kilburn State
Kingsbury Odeon
King's Cross Odeon
Leyton Odeon
†**Leytonstone** Granada (Until Sat: *Thunderball* (A)
Mile End Road Odeon
Muswell Hill Odeon
Notting Hill Gaumont
Park Royal Odeon
Poplar Essoldo (Until Sat: *Devils of Darkness* (X). *This Shocking World* (X)
Shepherd's Bush Odeon
Southgate Odeon
Stamford Hill Odeon
Swiss Cottage Odeon (Not Tues: 22 March)
Tottenham Palace (Until Sat: see "HORROR" section)
Walham Green ABC
Walthamstow Granada
Wembley Odeon
Westbourne Grove Odeon
Wood Green Odeon

ABC RELEASE NORTH

Until Sat: **JUDITH** (A). **Apache Uprising** (U).

Elke Sommer, one of the quartet of Continental actresses in "Four Kinds of Love."

From Sun: FOUR KINDS OF LOVE (X). An Italian episode film, designed to display the talents of its four leading ladies and, at the same time, to be witty about sex. The ladies in question are Monica Vitti, Gina Lollobrigida, Elke Sommer and Virna Lisi. Vitti is particularly disappointing, though the Bolognini sequence with Lollobrigida is mildly amusing. *Virna Lisi* (Director: Dino Risi), *Elke Sommer* (Director: Luigi Comencini), *Monica Vitti* (Director: Franco Rossi), *Gina Lollobrigida* (Director: Mauro Bolognini). With: **Blood and Black Lace** (X). (B/W. 111 min.)

Acton Granada (Until Sat: *Thunderball* (A)
Barnet Essoldo
Bowes Park Ritz
*__Camden Town__ Plaza
Clapton ABC
Ealing ABC
Edmonton Granada (Until Sat: *The L-Shaped Room* (X). *Live Now, Pay Later* (X)
Essex Road ABC
Golders Green ABC
Hackney ABC
Hammersmith ABC
†**Hampstead** Classic (Until Sat: *King Rat* (A)
Harringay ABC
Holloway ABC
Kensal Rise Palace
Kentish Town ABC
Kilburn Essoldo
*__King's Cross__ Century
Leyton ABC
Manor Park Coronation
Mile End Road ABC
Muswell Hill ABC
Neasden Ritz
Shepherd's Bush Essoldo
Stratford ABC
Stoke Newington ABC
Tottenham Florida
Upton Park ABC
Watford Essoldo
Wembley ABC

RANK RELEASE SOUTH

Until Sat: **BLINDFOLD** (U). **Bus Riley's Back in Town** (A).

Richard Attenborough as the alcoholic co-pilot in "Flight of the Phoenix."

From Sun: FLIGHT OF THE PHOENIX (A). A plane crashes in the desert. There emerge an alcoholic (Richard Attenborough), a stiff-upper-lip British captain (Peter Finch) and an ageing pilot (James Stewart), somewhat lost. Lips crack as characters clash beside the sand-dunes. Directed by Robert Aldrich, it might increase ice-cream sales. (Hardy Kruger, Ernest Borgnine, Christian Marquand, Dan Duryea. Col. 140 min.)

Balham Odeon
Brentwood Odeon
Brixton Astoria
Bromley Odeon
Camberwell Odeon
Clapham Junction Imperial Playhouse (Until Sat: *Rasputin – the Mad Monk* (X). *The Reptile* (X)
Croydon Odeon
*__Deptford__ Odeon
East Dulwich Odeon
†**Greenwich** Granada (Not Wed 23 March. Bingo)
Lewisham Odeon
Morden Odeon
Old Kent Road Astoria
Peckham Odeon
Penge Odeon
Putney Odeon
Richmond Odeon (Wed 23 March only. *The Merry Wives of Windsor* (U)
South Norwood Odeon
Streatham Odeon (Thurs: 17 March only. *An Evening With the Royal Ballet* (U)
†**Sydenham** Granada
†**Tooting** Granada
†**Wandsworth Road** Granada (Not Mon 21 March and Wed 23 March. Bingo.)
Well Hall Odeon
Wimbledon Odeon

ABC RELEASE SOUTH

Until Sat: **RASPUTIN – The Mad MONK** (X). **The Reptile** (X).

Peter Finch as the Kibbutz leader and Sophia Loren as "Judith."

From Sun: JUDITH (A). Ba[illegible] the story by Lawrence Durr[illegible] Daniel Mann's film gives Sophia [illegible] the unlikely role of an Austri[illegible]ess who, having survived Dacha[illegible]s to Israel to track down her f[illegible] Nazi husband who betrayed [illegible] Jack Hawkins is a British major [illegible] Peter Finch a kibbutz leader. [illegible]now, unconvincing piece. (Col[illegible]n) With **Apache Uprising** (U

Balham Ritz
Beckenham ABC
Blackheath ABC
Brixton ABC
Camberwell ABC
Catford ABC
Croydon ABC
Crystal Palace Granada
Elephant & Castle Thea
Forest Hill Capitol
Old Kent Road ABC
Putney ABC
Richmond ABC
Streatham ABC
Tooting ABC
Wimbledon ABC

OTHER FILMS

ADVENTURE

Baker St Classic. Until Sat: Hudson's Bay (U). Paul Muni, Gene Tierney. Late night Sat: 11.15 pm

Dalston Classic. Until Sat: The Mighty Crusaders (U). Frncisco Rabal, Sylva Koscina. With: The Fiercest Heart (U)

Hackney Essoldo. Until Sat: Adventures of Scaramouche (U). Gerard Barray, Michele Girardon. With: Ride and Kill (U)

Notting Hill Imperial Playhouse. From Mon: Tomango (A). Dorothy Dandridge, Curt Jürgens. With: Breath of Life (A)

★ **Paddington Essoldo.** Until Sat: Northwest Frontier (U). Kenneth More, Lauren Bacall. With: Abbott and Costello Go to Mars (U)

★ **Stepney Essoldo.** Until Sat: Genghis Khan (A). Omar Sharif, Stephen Boyd. With: Swing Aboard the Mary (U)

Stepney Odeon. Until Sat: Goliath Against the Giants (U). Brad Harris, Gloria Milland. With: Duel at Rio Bravo (U)

Victoria Cameo. Until Sat: Mister Moses (U). Robert Mitchum, Carroll Baker

COMEDIES

★ **Camberwell Grand.** From Mon: Abbott and Costello Go To Mars (U). With: Where the River Bends (U)

Croydon Classic. From Sun: Paris When It Sizzles (A). Audrey Hepburn, William Holden. With: Who Was Maddox (U)

Finchley Rex. From Sun: What's New Pussycat? (X). Peter O'Toole, Peter Sellers. With: Paris Blues (X)

Piccadilly Jacey. The Gentle Art of Seduction (X). Jean Paul Belmondo, Francoise Dorleac

★ **Victoria Biograph.** From Mon: 4 for Texas (A). Frank Sinatra, Dean Martin. With: Soldier in the Rain (U)

Waterloo Station Classic. Until Sat: Who's Got the Action (A). Dean Martin, Lana Turner

DRAMA

Baker Street Classic. From Sun: Piccadilly Incident (A). Anna Neagle, Michael Wilding. F 19 Mar 11.15 pm only: The Grasshopper (A). Greel Bordarcluk

Belmont Essoldo. From Sun: Cat on a Hot Tin Roof (A). Elizabeth Taylor, Paul Newman. With: Two Women (X)

★ **Brixton Granada.** From Mon: L-Shaped Room (X). Leslie Caron, Tom Bell. With: Live Now, Pay Later (A)

Charing Cross Road Jacey. Fanny Hill (X). Lallcia Roman. Miriam Hopkins

Chelsea Classic. Until Sat: Yesterday, Today and Tomorrow (X). Sophia Loren, Marcello Mastroianni. Late Night Sat: 11.30 pm. From Sun: The Magnificent Ambersons (U). Joseph Cotton, Anne Baxter

Chelsea Essoldo. From Sun: L-Shaped Room (X). Leslie Caron, Tom Bell. With: Live Now, Pay Later (A)

Ealing Walpole. Until Sat: L-Shaped Room (X). Leslie Caron, Tom Bell. With: Live Now, Pay Later (A)

Golders Green Ionic. From Sun: Zorba the Greek (X). Anthony Quinn, Alan Bates. With: Divorce Italian Style (A)

Gt Windmill St Cameo Moulin. The Naked World of Harrison Marks (A). With: We're Wrestling Tonight (U)

Hampstead Everyman. Until Sat: Peter and Pavla (A). Ladislav Jakim. From Mon: Charulata (U). Geetali Roy

★ **Harlesden Coliseum.** Until Sat: The Miracle (U). Carroll Baker, Roger Moore. With: Petticoat Pirates (U)

Harringay Curzon. From Mon: Cleopatra (A). Elizabeth Taylor, Richard Burton. Rex Harrison

Hendon Gala. Until Sat: The Knack (X). Ray Brooks, Rita Tushingham. With: Bread, Love and Jealousy (X)

Hendon Gaumont. Until Sat: Julius Caesar (U). Marlon Brando. James Mason

Kilburn Classic. Until Sat: Splendour in the Grass (X). Natalie Wood, Warren Beatty. With: Return of a Stranger (A). From Sun: The Trials of Oscar Wilde (X). Peter Finch, Yvonne Mitchell, James Mason, Nigel Patrick. With: The Mistress (X)

★ **Kilburn Grange.** Until Sat: L-Shaped Room (X). Leslie Caron. Tom Bell. With: Live Now, Pay Later (A)

Lewisham Rex. Until Sat: L-Shaped Room (X). Leslie Caron. Tom Bell. With: Live Now, Pay Later (A). From Sun: Secret Paris (X). With: Do You Like Women (X)

Marble Arch Jacey. Fanny Hill (A). Lallcia Roman, Miriam Hopkins

Notting Hill Classic. Until Sat: War and Peace (U). Henry Fonda, Mel Ferrer. Sat late night 11.15. F 19 March 11.15 only: Stage Struck (U). Henry Fonda, Susan Strasberg

Oxford St Cinephone. Men and Women (X). Norma Benguel, Mario Benvenuti

Praed St Classic. Until Sat: Mein Kampf (X). With: The Camp on Blood Island (X)

Queensbury Essoldo. Until Sat: The Reward (A). Max von Sydow, Yvette Mimieux. With: The Earth Dies Screaming (X)

Richmond Gaumont. Until Sat: Yesterday, Today and Tomorrow (X). Sophia Loren, Marcello Mastroianni. With: Wives and Lovers (X). From Sun: L-Shaped Room (X). Leslie Caron. Tom Bell. With: Live Now, Pay Later (A)

★ **Thornton Heath Granada.** From Mon: L-Shaped Room (X). Leslie Caron. Tom Bell. With: Live Now, Pay Later (A)

Tooting Astoria. Until Sat: Peyton Place (A). Lana Turner, Hope Lange

Tooting Bec Classic. Until Sat: An Affair to Remember (U). Cary Grant, Deborah Kerr. With: This Is My Street (A)

Waterloo Station Classic. Until Sat: Odd Man Out (A). James Mason, Robert Newton. From Sun: The Servant (X). Dirk Bogarde, Wendy Craig, James Fox, Sarah Miles

HORROR

Brixton Classic. From Sun: The Raven (X). Vincent Price, Boris Karloff. With: Dr Crippen (X)

★ **Camberwell Grand.** Until Sat: First Spaceship to Venus (U). Yoko Tani. With: Reptilicus (A)

Croydon Classic. Until Sat: House of Frankenstein (X). Boris Karloff, J Carroll Naish. With: Son of Dracula (X)

Ealing Walpole. From Sun: Godzilla v The Thing (X). Akira Takarada. Yuriko Hoshi. With: The Time Travellers (X)

★ **East Ham Granada.** From Mon: House on Haunted Hill (X). Vincent Price, Carol Ohmart. With: Frankenstein 1970 (X)

Hackney Essoldo. From Sun: Witchcraft (X). Jack Hedley, Jill Dixon. With: The House of the Damned (X)

★ **Kilburn Grange.** From Mon. Godzilla v The Thing (X). Akira Takarada, Yuriko Hoshi. With: The Time Travellers (X)

Putney Globe. From Sun: Devils of Darkness (X). William Sylvester, Carol Gray. With: This Shocking World (X)

★ **Stepney Essoldo.** From Mon: The Terror (X). Boris Karloff, Sandra Knight. With: Girl in Lovers Lane (X)

Stockwell Classic. From Sun: The Quatermass Experiment (X). Brian Donlevy. With: X The Unknown (X)

Stoke Newington Coliseum. Until Sat: Phantom of the Opera (A). Herbert Lom, Heather Sears. With: The Hunchback of Notre Dame (A)

Tooting Astoria. From Sun: Witchcraft (X). Jack Hedley, Jill Dixon. With: The House of the Damned (X)

Tottenham Palace. Thurs: Demons of the Swamp (X). Ken Clarke. With: Where has Poor Mickey Gone (X). Fri: Invasion of the Hell Creatures (X). Steve Farrell. With: The Terror of Dr Hichcock (X). Sat: Night of the Blood Beast (X). Michael Emmet. With: Blood is my Heritage (X)

MUSICALS

★ **Clapham Granada.** From Mon: Seven Brides for Seven Brothers (U). Howard Keel, Jane Powell. With: King Solomon's Mines (U)

Dalston Classic. From Sun: The Eddy Duchin Story (U). Tyrone Power, Kim Novak. With: Rough Company (A)

Golders Green Ionic. Until Sat: Gigi (A). Leslie Caron. Louis Jordan. With: High Society (A)

★ **Harlesden Coliseum.** From Mon: Flaming Star (A). Elvis Presley. With: Wild in the Country (A)

★ **Harrow Road Prince of Wales.** From Mon: Flaming Star (A). Elvis Presley. With: Wild in the Country (A)

Hayes Essoldo. From Sun: West Side Story (A). Natalie Wood, Richard Beymer

Stockwell Classic. Until Sat: The Eddy Duchin Story (U). Tyrone Power, Kim Novak. With: Rough Company (A)

THRILLERS

Belmont Essoldo. Until Sat: The Nanny (X). Bette Davis, Jill Bennet. With: Waltz of the Toreadors (X)

★ **Brixton Granada.** Until Fri: Thunderball (A). Sean Connery. Sat: Wrestling

Chelsea Essoldo. Until Sat: Secret Paris (X). With: Curse and the Coffin (X)

★ **Clapham Granada.** Until Sat: One Spy Too Many (X). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

★ **East Ham Granada.** Until Sat: Batman (U)

Finchley Rex. Until Sat: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

Harringay Curzon. Until Sat: Thunderball (A). Sean Connery, Luciana Paluzzi, Claudine Auger

★ **Harrow Road Prince of Wales.** Until Sat: To Trap a Spy (A). Robert Vaughn. With: The Password is Courage (U)

Hayes Essoldo. Until Sat: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

Hendon Gala. From Sun: Mata Hari (X). Jeanne Moreau. With Call Girls of Rome (X)

Hendon Gaumont. From Sun: Batman (U)

Highams Park Regal. Until Sat: The Spy Who Came in from the Cold (A). Richard Burton, Claire Bloom, Oskar Werner. With: Your Cheatin' Heart (U)

Notting Hill Classic. From Sun: Spellbound (X). Ingrid Bergman, Gregory Peck

★ **Paddington Essoldo.** From Mon: Secret Agent FX 18 (A). Ken Clarke, Jany Clair. With: Golden Goddess of the Rio Beni (A)

Palmers Green Queen's Hall. Until Sat: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Separate Tables (U)

Putney Globe. Until Sat: Dr No (A). With: From Russia With Love (A). Sean Connery

Queensbury Essoldo. From Sun: Secret Paris (X). With: The Curse and the Coffin (X)

Raynes Park Rialto. Until Sat: Thunderball (A). Sean Connery. From Sun: One Spy Too Many (A). Robert Vaughn, David McCallum. With: Your Cheatin' Heart (U)

Stoke Newington Coliseum. From Sun: Espionage in Lisbon (U). Brett Halsey, Francesco Rosano. With: The Day of Vengeance (U)

Southfields Plaza. Until Sat: Thunderball (A). Sean Connery, Luciana Paluzzi, Claudine Auger. From Mon: One Spy Too Many (A). Robert Vaughn, David McCallum, Dorothy Provine. With: Your Cheatin' Heart (U)

★ **Thornton Heath Granada.** Until Sat: Blindfold (U). Rock Hudson, Claudia Cardinale. With: That Funny Feeling (U)

★ **Victoria Biograph.** Until Sat: Frightened City (A). Herbert Lom, John Gregson. With: Walls of Hell (A)

WAR

Palmers Green Queen's Hall. From Sun: Operation Crossbow (A). George Peppard, Jeremy Kemp. With: Company of Cowards

Praed St Classic. From Sun: 633 Squadron (A). Cliff Robertson, George Chakiris. With: Man Without a Star (A)

★ **St Pancras Tolmer.** From Mon: 633 Squadron (A). Cliff Robertson, George Chakiris. With: Rider on a Dead Horse (A)

Tooting Bec Classic. From Sun: The Train (U). Burt Lancaster, Paul Scofield. With: The Verdict (U)

Victoria Cameo. From Sun: Cockleshell Heroes (U). José Ferrer, Trevor Howard

WESTERNS

Brixton Classic. Until Sat: The Quick Gun (A). Audie Murphy, Merry Anders. With: Back From Eternity (A)

★ **Notting Hill Imperial Playhouse.** Until Sat: The Quick Gun (A). Audie Murphy, Merry Anders. The Three Stooges Meet Hercules (U)

Stepney Odeon. From Sun: The Proud Ones (U). Robert Ryan, Jeffrey Hunter. With: The Mysterious (A)

★ **St Pancras Tolmer.** Until Sat: Rio Conchos (U). Richard Boone, Stuart Whitman. With: Lamp in Assassins Mews (A)

CINEMA CLUBS

National Film Theatre, Waterloo Bridge, South Bank, SE1 (WAT 3232). **No Smoking. All foreign films sub-titled or with ear-phone commentary.**
Th 17 Mar: British Film Academy Awards Short List. Normal times or approx
F 18 Mar: British Film Academy Awards Short List. Normal times or approx
Sat 19 Mar: British Film Academy Awards Short List. Normal times or approx
Sun 20 Mar: British Film Academy Awards Short List. Normal times or approx
M 21 Mar: Greed. 6.15, 8.45
T 22 Mar: The Criminal. 6.15, 8.30
W 23 Mar: On Stage: Earl Hines with Alex Welsh and his Band. On the Screen: Films featuring Fats Waller, Chico Hamilton, Lionel Hampton, Dinah Washington, Dave Brubeck. Special price 7s 6d only. 8.30

Starlight Cinema Club, May Fair Hotel, Berkeley Square, W1 (MAY 7777).
Th 17 Mar, 3 days: Gypsy. 7.45, 10.30
Sun 20 Mar, 4 days: The List of Adrian Messenger. Sun: 8.30. M & W 8.0, 10.30, T 10.30

BOOKS

FIRST FIVE: 1 The Anti-Death League by Kingsley Amis. 2 The Fetch by Peter Everett. 3 Exhumations by Christopher Isherwood. 4 Glencoe by John Prebble. 5 Children of the Night by John Blackburn

Perhaps the most controversial book of the year is being published by Gollancz on 17 March. It is Kingsley Amis's *The Anti-Death League*, a novel which is an attack on God. "I've always sort of had it 'in' for God," says Kingsley Amis, "though he's never done me any harm personally. There have always been bits of the darker side in my books."

Amis re-read the gospels very carefully when he was commissioned to write about them for *The Sunday Telegraph*. "I found that whenever Jesus spoke on his own behalf, he spoke very humanely. But when he was saying what his Father in Heaven said, you got the picture of someone vengeful and spiteful."

The book is not an attack on the Church, because the clergyman in it is an atheist, anyway. It is an attack on the Christian idea of God, or on any supposedly all-powerful deity. What bothers the main character, Churchill, is that he feels that human beings are behaving as badly as God.

The publication of Harold Wilson's "Purpose in Power" by Weidenfeld and Nicolson has been brought forward to 17 March, so that we can all read it before we vote.

All this – plus a love story: "to show how vulnerable love is, and that God always enjoys getting at you when you think you've got the world before you," says Kingsley Amis. "Some religions say life is pretty awful, but they will help to make it bearable; that seems very reasonable to me. But what gets one down is the idea of the terrible barbarities people perform in the name of God.

"In a way, this is a personal thing – putting down what I really think about Him. It's handier and more potentially dramatic for a novel to treat God as real rather than as an idea people have invented. I have never had a religious phase. I would like to make it clear that this is not an ex-religious chap turning round and castigating his youth."

Kingsley Amis started the book on 18 January last year and wrote it in eight months. He is not dogmatic about what he is trying to say, nor – seemingly – apprehensive about its reception. "Christopher Isherwood said that any novelist only knows at best two-thirds of what he's up to. One is continually finding that one is too optimistic about human nature, especially as regards tolerance. It is meant to be provocative in the sense that any decent fiction is provocative, but not in the sensationalist sense.

carole d'albiac

Theodore Roosevelt the hunter (left) from Allen Churchill's "The Roosevelts," publish[ed] at 35s by Muller on 17 March. Francisco Goya's "The Young Girls" (right) is from "Art of the R[omantic] Era," a paperback by Thames & Hudson at 21s on 21 March.

NOVELS

THE FETCH by Peter Everett. Bruno, a projectionist in a shabby London cinema finds "reality" on the screen. Partly autobiographical, surrealist in treatment, black in humour, Peter Everett originally conceived the book as a film. Published by Jonathan Cape, 17 Mar, 21s

THE TREE AND THE FLOOD by Sally Griffiths. A story about an adult family on holiday on an island after the death of their parents. An adopted sister wants to pull up the symbol of family solidarity, an old willow tree. She does so – and everything appears to disintegrate. Published by Hutchinson New Authors, 21 Mar, 21s

DINGO by J M Scott. The world seen through canine eyes. Dingo, a mongrel dog, has many masters: the first he loves, but the boy's father sells him; a gentleman from London, a politician who buys him as an election gimmick, a chief constable, a regiment, two maiden ladies, a poacher, an explorer, finally a farmer back in the Western Isles. Published by Heinemann, 21 Mar, 20s

BIOGRAPHY

TWO VICTORIAN GIRLS by O A Sherrard. The story and selections from the journals of Emily and Ellen Hall of West Wickham: affairs of the heart, vapours, girl's talk, charming, observant encounters with contemporaries including Tennyson and Browning, descriptions of the Boat Race, the Summer Exhibition and a trip to Europe. Published by Frederick Muller, 17 Mar, 35s

THE ROOSEVELTS by Allen Churchill. The family from the time when Nicholas, son of Martin of the Rose Field, left Holland for the New World, until it had produced its second president. Also Isaac the sugar refiner who founded the New York Bank, Nicholas the inventor and Eleanor. Published by Frederick Muller, 17 Mar, 35s

JUST ME AND NOBODY ELSE by Wilfred De'ath. "I have come out of this place. There is just me and nobody else. . . ." The book is written in conjunction with a young man of 19 who left a Detention Centre in 1963. Some find him clear, mature, brilliant and original, others a smug, egocentric and trite exhibitionist. The book started life as a radio programme. Published by Hutchinson, 21 Mar, 21s

HISTORY

FORMOSA: A STUDY IN CHINESE HISTORY by W G Goddard. Present politics and ideology aside, Formosa has always influenced Chinese history, and, in times of crisis, preserved aspects of Chinese culture. The book suggests that Formosa's "culture - technique" way of life will eventually be adopted throughout China. Published by Macmillan, 21 Mar, 36s

THE OLD ENGLISH IN IRELAND by Aidan Clarke. The descendants of the first English settlers in Ireland were Catholic, mistrusted by the English after the Reformation, but, owning one-third of Irish land, they were usurpers to the native Irish. A study of their conflicts and downfall. Published by MacGibbon & Kee, 21 Mar, 50s

GLENCOE by John Prebble. The story of the massacre. In 1692 on the orders of the Secretary of State for Scotland, the soldiers of the Earl of Argyll's Regiment began an attempt to wipe out the Clan Donald, who claimed descent from the Vikings. Thirty-six people were killed, in the narrow gorge between the moor at Rannoch and the sea at Loch Leven, where paganism and superstition flourished. Published by Secker & Warburg, 21 Mar, 42s

WRITINGS

EXHUMATIONS by Christopher Isherwood. Stories, articles, lines – a chapter on coming to London from America in 1947, on Hypothesis and Belief, on the Problem of the Religious Novel, Virginia Woolf, Sarah Bernhardt. He calls the book "fragments of an autobiography, which tells itself indirectly by means of the exhibits." Published by Methuen, 17 Mar, 30s

I LOST IT AT THE MOVIES by Pauline Kael. Writings on the cinema, from the critic of the *New York Times* called "the least attitudinising" of writers. . . . Are all Antonioni's films as good as *L'Avventura*? Published by Jonathan Cape, 17 Mar, 35s

THRILLERS

CHILDREN OF THE NIGHT by John Blackburn. A series of violent and mysterious deaths in the village of Dunstonholme, reports of a militant, extra-sensory force, monsters, wolf children living in caves underground, skin tissue 300 years old. . . . Published by Jonathan Cape, 17 Mar, 18s

coming soon

March: BILLION DOLLAR BRAIN by Len Deighton
April: THE BETTER HALF by Andrew Sinclair
A VERY EASY DEATH by Simone de Beauvoir
May: I COULDN'T SMOKE THE GRASS ON MY FATHER'S LAWN by Michael Chaplin

MUSIC

For years I have had a sort of love-hate relationship with Puccini's top pop *La Bohème*. I know perfectly well, each time I go unwillingly to a fresh performance, that I shall be seduced all over again by those same tunes, beguiled by Puccini's orchestration, carried away on great waves of sentimentality. I know I am going to get little shivers at the top of my spine when the tenor surges up to his B-flat in *Che Gelida Manina* and the lovers break into the Act III duet. And – if the performance is any good – that I shall be blinking a tear with the rest when that doom-laden chord announces Mimi's demise.

The new production currently at Sadler's Wells takes a decidedly cool view of *Bohème*, as if deliberately eschewing sentimentality. The orchestral playing, under the talented young Italian-Canadian, Mario Bernardi, is precise, often brilliant, revealing details one seemed to have missed before, and rather detached. The sets by that doughty feminine duo, Motley, reflect the same spirit: they come in bright, strong colours, making a vivid splash in the busy cafe scene. But the decision to show the staircase

New Macmillan Ballet for the Royal Ballet, "Song of the Earth", to be premiered on 19 May. Also first performances of Nijinska's "Les Noces" on 23 March and Ashton's "Monotones No. 2" on 28 April.

leading to the Bohemians' garret seems wilfully perverse.

The cast are mostly young, which is good, but not yet (in the performance I saw) inside their parts, which isn't. John Wakefield, with his gorgeously Italianate tenor, almost like a pocket Gigli at times, sounds as if he ought to make an admirable Rudolph, but forced and strained badly at his high notes. Heather Thomson's Mimi, well enough sung, left me cold.

The Musetta (Ann Howard) is a strapping, overpowering wench, instead of the usual siren, but her no-nonsense Waltz Song was refreshing. Among smaller parts, Derek Hammond-Stroud's downtrodden and splendidly audible Alcindoro stood out.

I suppose this low-temperature approach, produced by John Blatchley, should have pleased me; but it didn't particularly. *La Bohème*, one realises, must pull you unequivocally into its glutinous maw. Then you can wallow during the performance and be condescending about it afterwards.

richard last

OPERA

SADLER'S WELLS, Rosebery Ave., EC1 (TER 1672). Th 17 Mar: Faust, Gounod. Conductor: Braithwaite. Principals: Edwards, Bergman, McAlpine, Garrard. 7.30
F 18 Mar: Cinderella, Rossini. Conductor: Balkwill. Principals: S. Chapman, Kern, Dowling, Dean. 7.30
Sat 19 Mar: La Bohème, Puccini. Conductor: Bernardi. Principals: Thomson, Howard, Wakefield, Bickerstaff, Bowman. 7.30
T 22 Mar: Cinderella, Rossini. Conductor: Balkwill. Principals: S. Chapman, Kern, Dowling, Dean. 7.30
W 23 Mar: La Bohème, Puccini. A performance for Youth and Music. not available for public booking. 7.0

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 17 Mar: Iphigénie en Tauride, Gluck (in French). Conductor: Pritchard. Principals: Veasey, Bonhomme, Massard, Alberti. 7.30
Sat 19 Mar: The Tales of Hoffman, Offenbach. Conductor: Loughran. Principals: Eddy, Harper, Elkins, Minton, Morell. 7.30
T 22 Mar: Iphigénie en Tauride, Gluck (in French). Conductor: Pritchard. Principals: Veasey, Bonhomme, Massard, Alberti. 7.30

GUILDHALL SCHOOL OF MUSIC & DRAMA, John Carpenter Street, EC4 (FLE 7774). F 18 Mar: Dr. Miracle, Bizet. (Student production). 7.0

BALLET

ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). F 18 Mar: Swan Lake, Tchaikovsky/Ivanov and Petipa. Conductor: Lanchbery. Principals: Fonteyn, Nureyev. 7.30
Sat 19 Mar: Swan Lake, Tchaikovsky/Ivanov and Petipa. Conductor: Young. Principals: Seymour, Dovle. 2.15
M 21 Mar: Swan Lake, Tchaikovsky/Ivanov and Petipa. Conductor: Young. Principals: Page/Hind. 7.30
W 23 Mar: Scenes de Ballet, Stravinsky/Ashton. Les Biches, Poulenc//Nijinska. Les Noces, Stravinsky/Nijinska. Conductor: Lanchbery. Principals: Beriosova, Sibley, Shaw, Parkinson, Blair. 7.30

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). Th 17, F 18, Sat. 19 Mar: The Nutcracker, Tchaikovsky/Lichine. Conductor: Aubrey Bowman. The Festival Ballet Company. 7.30, Th 17 and Sat 19 Mar: 2.30 and 7.30

CONCERTS

ROYAL FESTIVAL HALL, South Bank SE1 (WAT 3191). Th 17 Mar: Works by Wagner, Britten, Mahler. New Philharmonia Orchestra. Conductor: Georg Solti. 8.0
F 18 Mar: Works by Vivaldi, Mozart, Bartók. Philomusica of London. Director: Carl Pini. Soloist: Fou Ts'ong (piano). 8.0
Sat 19 Mar: The Gay Tyrolese: Schuhplattler Dances, Yodelling Songs, Zither Music. Toni Praxmair's Kitzbühel Singers and Dancers. 8.0
Sun 20 Mar: Works by Mozart, Brückner. London Philharmonic Orchestra. Conductor: Antal Dorati. Soloist: Peter Katin (piano). 7.30
M 21 Mar: Works by Beethoven, Schoenberg, Mozart. London Wind. Soloists: Dartington Sring Quartet, Vladimir Ashkenazy (piano), Margaret Price (soprano). 8.0
T 22 Mar: Works by Elgar, Busoni, Brahms. New Philharmonia Orchestra. Conductor: Sir Adrian Boult. Soloist: Pietro Scarpini (piano). 8.0
W 23 Mar: Works by Mendelssohn, Mozart, Haydn. London Mozart Players. Conductor: Harry Blech. Soloists: Phyllis Curtin (soprano), Daniel Barenboim (piano). 8.0

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). F 18 Mar: Works by Suppé, Beethoven, Tchaikovsky. London Philharmonic Orchestra. Conductor: John Pritchard. Soloist: Jeffrey Siegel. 7.45
Sun 20 Mar: Works by Tchaikovsky. Royal Philharmonic Orchestra. Grenadier Guards Band. Conductor: Fistoulari. Soloist: John Browning (piano). 7.30
T 22 Mar: Mass of Life, Delius. London Philharmonic Orchestra. Royal Choral Society. Conductor: Sir Malcolm Sargent. Soloists: Elizabeth Simon, Norma Procter, Duncan Robertson, John Shirley-Quirk, Arnold Greir (organ). 7.30

FAIRFIELD HALL, Croydon (CRO 9291). F 18 Mar: Beat Show. 6.45 and 9.0
Sat 19 Mar: Works by Sullivan, Schubert, Rodrigo, Mendelssohn. East Surrey Symphony Orchestra. Conductor: Anthony Ward. Soloist: Narciso Yepes (guitar). 7.45
W 23 Mar: Works by Berlioz, Brahms, Borodin, Wagner. Royal Philharmonic Orchestra. Conductor: Stanford Robinson. Soloist: John Browning. 7.45

ODEON, SWISS COTTAGE (PRI 3424). T 22 Mar: Works by Alan Rawsthorne, Richard Arnell (1st performance in Great Britain of Symphony No 5), Schubert. Royal Philharmonic Orchestra, Martindale Sidwell Choir. Conductor: Richard Arnell, Martindale Sidwell. Soloists: Ann Dowdall, Maureen Lemane, John Mitchinson, Roger Stalman. 8.0

DUKES HALL, Royal Academy of Music, Marylebone Road, NW1 (WEL 5461) M 21 Mar: Works by Handel, Elgar, Hutchings, Poulenc, Leoncavallo, Tchaikovsky, Franck. Royal Amateur Orchestral Society. Conductor: Arthur Davison. Soloists: Norman Tattersall, baritone, Ralph Downes (organ). 8.0

FRIENDS' HOUSE, Euston Road, NW1. M 21 Mar: Macnaghten Concert – Works by Rands, Birtwistle, Williamson, Bartok. Leonardo Ensemble. Conductor: Marcus Dods. Soloists: Cornelius Cardew, John Tilbury, Malcolm Binns, Alasdair Graham, pianos. 7.30

BEN URI ART GALLERY, 21 Dean Street, W1 (GER 2852). Sun 20 Mar: The Return of Tobias, Haydn. Conductor: George Israel. Soloists: Richard Gandy, Robert King, Dennis Butler, Joyce Jarvis, Helen Lawrence. 7.30

ST. MARK'S CHURCH, Regents Park Road, NW1. W 23 Mar: Works by Britten, Telemann, Bach, Vivaldi. London Ripieno Orchestra. Conductor: Geoffrey Hanson. Soloist: Colin Staveley, John Graham. 7.30

RECITALS

WIGMORE HALL, Wigmore Street, W1 (WEL 2141). Th 17 Mar: Ronald Thomas (violin), Peter Croser (piano). 1.5. Works by Bach, Boulez, Ravel, Schubert. Yonty Soloman (piano). 7.30
F 18 Mar: Songs and Dances of Andalusia. Pedro Soler (flamenco guitar). 7.30
Sat 19 Mar: Haydn Sonatas. Raymond Dudley (piano). 3.0. Works by Schumann, Haydn, Nielsen, Rachmaninov, Chopin, Dvorak. Lisa Fuchsova (piano). 7.30
Sun 20 Mar: Works by Haydn, Tippett, Schubert, Beethoven. Stephen Savage (piano). 3.0
M 21 Mar: Works by Liszt, Schumann, Mussorgsky, Schubert. Prina Salzman (piano). 7.30
T 22 Mar: Songs by Vivaldi, Schubert, Brahms, Wolf, Nyström, Sibelius. Birgit Finnilä (contralto). Gerald Moore (piano). 7.30
W 23 Mar: Works by Milanese, Bach, Sor, Visser, etc. Dick Visser, guitar, assisted by Anneke Van Setten (soprano). 7.30

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). W 23 Mar: The Art of Fugue, 1-11, Bach. Helmut Walcha (organ). 5.55

AUSTRALIA HOUSE, Strand, WC2 (TEM 2435). F 18 Mar: Songs and works by Bach, Chopin, Handel, Arne, Elgar, Frank Bridge, Quilter, Delius, Cox, Brahms. Max Worthley (tenor), Pamela le Nevez (piano), Dorothy Hobart (piano). 8.0

FRENCH INSTITUTE, Queensberry Place, S. Kensington, SW7 (KEN 6211). F 18 Mar: Contemporary French works. Colette Zerah (piano). 8.15

FRIENDS' HOUSE, Euston Road, NW1. F 18 Mar: Works by Martinu, Haydn, Rajna, Wilfred Josephs, Mozart, Ginastera. Francis Chagrin Ensemble. 7.30
T 22 Mar: Works by Bennett, Gesnaldo, Monteverdi, Seaman, Maw, Weber, Crosse. Finchley Children's Music Group. Conductor: John Andrewes. Soloists: Rosalind Bevan (clarinet), Richard Rodney Bennett (piano). 7.30

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 20 Mar: Works by Handel, Haydn. English Chamber Orchestra. Conductor: Raymond Leppard. Soloist: Elizabeth Harewood (soprano). 7.30

CONWAY HALL, Red Lion Square, Holborn, WC1 (CHA 8032). Sun 20 Mar: Works by Haydn, Britten, Mendelssohn. The Dartington String Quartet. 6.30

BISHOPSGATE HALL, 230 Bishopsgate, EC2 (BIS 2254). M 21 Mar: Piano Trio. Beethoven. Dumka Trio. 1.5
T 22 Mar: String Quartet, Schubert. Aeolian String Quartet. Soloist: Bruno Schrecker (cello). 1.5
W 23 Mar: String Quintet, Mozart. Cremona String Quartet. Soloist: Kenneth Essex (viola). 1.5

KING GEORGE'S HALL, Great Russell Street. M 21 Mar: Works by Handel, Bach, Mendelssohn, Brahms, Debussy, Poulenc, Dohnanyi. Cyril Smith, Phyllis Sellick (pianos). 7.30

GALLERIES

FIRST FIVE: 1 Dubuffet at the ICA. 2 Jann Haworth at the Robert Fraser. 3 Robert Motherwell at the Whitechapel. 4 George IV and the Arts of France at the Queen's Gallery. 5 Michael Tyzack at the Axiom

An interesting sign of the times is visible in the title of a current exhibition called "Smaller Works by American Artists." One can sympathise with the dealer and guess that the word "Smaller" in relation to the word "American" is directed more towards the public which buys than towards the public that talks – artists, critics and students.

It is of little aesthetic relevance just how big or small a work of art is, artistic merit is not related to size.

After all, to make or do something "bigger than oneself" is more than a cliché from popular novels or films, it reflects a profound human aspiration. In most large modern painting the artist creates an environment, a situation or a material substance. It is not easy to parcel up this sort of thing into small lots suitable for suburban consumption, like relics of saints or pebbles from a beach.

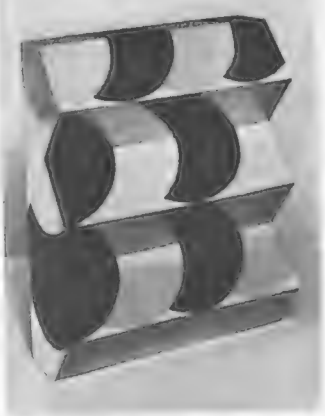
It is true that exhibitions of large contemporary works often contain maquettes for the projects on the walls but these, unlike the Romantic "sketches" of the 19th century, are as often less fresh and spontaneous looking than the "scaled-up" version. Certainly at this year's Young Contemporaries exhibition, admittedly not a very good vintage, the smaller works were less convincing than the bigger ones.

Five masterpiece paintings by Gaugin, Van Gogh and Cezanne are on loan exhibition at the National Gallery until 31 March before being taken to the Israel Museum as a gift from Hanadiv.

I do not complain about the size of modern painting, only that my flat is too small. I have found that those who do complain usually speak from a background of a print of Van Gogh's boats in the hall, two watercolours of "somewhere else" over the sideboard and three silhouette prints of old motor-cars in matching velvet frames in the lounge. "Where on earth could I put a picture that size?" is a meaningless statement when they have no intention of putting a real work of art anywhere.

Those who do buy contemporary paintings know what to do – they make room, move things around, rearrange themselves and their surroundings in order to live with art and not against it. The really keen collectors, it has to be admitted, eventually have to start building a house that looks like a gallery that looks like a house. Or they can give their collection to a museum and begin again.

keith sutton



Joe Tilson at New London

Pourbus at Brian Koetser

Oskar Kokoschka at Marlbury

Mathew Smith at Roland Browse and Delbanco

G B Piranezi at Colnaghi

OPENING

ADAMOWICZ and **EDWARD ROGERS.** Drian, 5/7 Porchester Place, W2. PAD 9473. Adamowicz – fifth one-man exhibition; near abstracts, dark paintings with light coming through. Rogers – first show of paintings and constructions by artist who works as Stock Exchange broker. 22 March-7 April. Daily 10-6

DUBUFFET. ICA, 17 Dover Street, W1. GRO 6186. Retrospective exhibition of period 1935-65, selected by Roland Penrose in consultation with the artist. About 70 works in gouache, pen and ink, etc. 23 March-30 April. M-F 10-6, Sat 10-1. Adm. 2s 6d. Members free

BERNARD LEACH. Primavera, 149 Sloane Street, SW1. SLO 5779. Recent pottery. 22 March-2 April. M-F 9.30-5.30, Sat 9-1

BARRY LEAROYD. John Whibley, 60 George Street, W1. WEL 5651. Recent oil paintings, semi-abstract landscapes, small to 4 ft by 2 ft by TV drama designer. 22 March-7 April. M-F 10-5.30, Sat 10-1

LORD'S, 26 Wellington Road, NW8. PRI 4444. "Bonnard, Lautrec and the 90s – Posters." 26 March-16 April. Daily 10-7 incl. Sun

RICHARD LIN and **LUCEBERT.** Marlborough New London, 17/18 Old Bond Street, W1. MAY 5161. Lin – recent paintings and constructions. Lucebert – recent oil paintings. 23 March-20 April. M-F 10-5, Sat 10-12

WOODSTOCK. 16 Woodstock Street, W1. MAY 4419. Recent oil paintings by Von Gunten, Njers, and Maria. 21 March-9 April. M-F 10-6. Sat 10-1

CURRENT

AIA. 15 Lisle Street, WC2. GER 4846. Recent work by David Andrews, paintings, Norman Aspinall, and Anthony Pritchard, drawings, sculpture, Noel Forster, paintings. Until 30 March. M-F 11-6, Sat 11-4

MAXWELL ARNFIELD, ROBERT MEDLEY. Leicester, 4 Audley Square, S Audley Street, W1. MAY 1159. Arnfield – retrospective exhibition of tempera paintings. Medley – recent paintings and drawings. Until 2 April. M-F 10-5.30, Sat 10-1

M BALDWIN, V NEWSOME. Grabowski, 84 Sloane Avenue, SW3. KEN 1868. Recent sculptures and drawings Until 25 March. Daily 10-6

PETER BEHAN. Roland Browse and Delbanco, 19 Cork Street, W1. REG 7894. Recent figurative oil paintings by young Irish expressionist. Also English Painting 1900-1950; including works by John, Sickert, William Nicholson, Spencer Gore, Hitchens, Ethel Walker, etc. Until 7 April. M-F 10-5.30, Sat 10-1

E BOX, D WYNNE. Tooths, 31 Bruton Street, W1. GRO 6741. Recent paintings and sculptures. Until 2 April. M-F 9.30-6, Sat 9.30-1

ALFRED BROD. 36 Sackville Street, Piccadilly, W1 REG 7883. Exhibition of Old Master paintings. Until 7 April. Daily 10-5.30

MICHAEL BUHLER New Art Centre, 41 Sloane Street, SW1. BEL 5844. First one-man show of young RCA trained artist, who left there about Hockney-time; recent paintings, all figurative, some as large as 5 ft x 5 ft, others down to 16 in x 20 in. Until 2 April. M-F 10-6, Sat 10-1

DAVID BURLINK. Grosvenor, 30 Davies Street, W1. MA... Recent paintings. Until ... M-F 10-6, Sat 10-1

COLNAGHI. 14 Old ... W1. HYD 1943. 18th cen... prints. Until 1 April. M...

ROBERT COSTELLO, MANN, ROGER WARR... 56 Brook Street, W1... Costello – recent cera... and Warren – recent ... Until 29 March. M-F ... 9.30-1

FRANZ DECKWITZ. Grafton Street, W1 ... *Trompe L'oeil* and fa... ings. Until 14 April. M... 10-1

ROGER FRY. Arts ... James's Square, SW1 ... "Vision and Design." ... tion of the life, work ... of Roger Fry, arran... the centenary of his ... sists of paintings, d... books by Fry, his fr... artists and contempor... as photographs and ... connected with the... April. M-sat 10-6, T &...

NAUM GABO. Tat... SW1. TAT 4444. Retu... hibition. Three-dime... by the constructivist ... (born Russia 1890); ... paintings, watercolou... ings. The works date ... the present day. Un... M-Sat 10-6, T & Th to ... Sun 2-6

ANTHONY GREEN. Rowan, ... Lowndes Street, SW1 ... Second one-man exhibi... oil paintings on board ... narrative figurative works ... which himself and family appe... Until 24 March. M-F 10-6, Sat 10-1

JANN HAWORTH Robert Fras... 69 Duke Street, W1. MAY 7... First one-man show of brilliant

young American artist, trained at Slade; a world of her own, made from kapok, peopled by disturbing familiar familiars. (See *London Life*, 12 Feb.) Until 26 March. M-F 10-5.30, Sat 11-1

PHILLIPPE JULIAN. Trafford, 119 Mount Street, W1. GRO 2021. Souvenirs de Russie: oils, watercolours and drawings from recent journeyings in Russia. Until 1 April. M-F 10-5.30, Sat 10-1

KASMIN. 118 New Bond Street, W1. MAY 2821. Mixed show of small American paintings. Until 26 March. M-F 10-5, Sat 10-1

MICHAEL KENNY. Hamilton, 8 St George Street, W1. HYD 3196. Recent sculpture Until 16 April. M-F 10-6, Sat 10-1

BRIAN KOETSER. Gallery, 38 Duke Street, St James's, SW1. WHI 6309. Exhibition of Dutch, Flemish, German and Italian Old Master paintings. Until May. M-F 10-6, Sat 9.30-1

OSCAR KOKOSCHKA. Marlborough Fine Arts, 39 Old Bond Street, W1. MAY 5161. Exhibition in celebration and honour of Kokoschka's 80th birthday. Early and recent works, portraits, watercolours and drawings, including designs for the production of *The Magic Flute*. Until 8 April. M-F 10-5, Sat 10-12

MOLTON. 44 S Molton Street, W1. MAY 2482. Cornucopia 1966: paintings and gouaches by artists associated with the gallery. Until 31 March. M-F 10-6, Sat 10-1

ROBERT MOTHERWELL. Whitechapel, E1. BIS 1492. Retrospective exhibition of paintings and drawings from 1941 to 1965. Until 17 April. T-Sat 11-6, Sun 2-6

STANLEY PARKER. Artists Own, 26 Kingly Street, W1. REG 8308. Paintings, mostly portraits. 16-29 March. M-F 9.30-6, Sat 9.30-1

THE QUEEN'S GALLERY. Buckingham Palace, SW1. "George IV and The Arts of France." The new exhibition will contain furniture, pictures, tapestries and other works of art from the Royal Collection. It is designed to show some of the more important French works which were acquired for the Royal Collection by King George IV. Until further notice. T-Sat 11-... Sun 2.30-5. Closed M. Adm. 2s 3d, students 1s 6d

ALAN REYNOLDS and KUPKA. Redfern, 20 Cork Street, W1. REG 1732. Recent paintings and gouaches. Until 25 March. M-F 10-6, Sat 10-1

LAURENCE SCARFE. Curwen, 1 Coreville Place, W1. MUS 1459. New Lithographs. Until 2 April. M-F 10-5, Th 10-7, Sat 10-1

GEORGE STUBBS and BEN MARSHALL. Arthur Ackermann, 3 Old Bond Street, W1. HYD 3288. Exhibition in aid of the National Society for Cancer Relief of 6 paintings by Stubbs and 9 by Marshall from the Durdans Collection lent by Lord Irwin. Until 26 March. M-F 10-5.30, Sat 10-1

MICHAEL TYZACK. Axion Gallery, 79 Duke Street, W1. HYD 6646. Recent paintings by Liverpool first Prize winner. Mixed oil paintings – mostly large but some small. Until 20 April. Daily 10-6, Sat 10-1

COMING SOON

The first fully comprehensive exhibition of Marcel Duchamp's work to be shown in Europe will be mounted at the Tate Gallery in June. Many of the works will be borrowed from the Sisler Collection in Philadelphia

SALEROOMS

FRI 18 MARCH

Important English furniture, clocks, carpets, tapestries and works of art at Sotheby's. 11 am. This sale includes some very fine needlework wall hangings, an extremely attractive pair of Adam painted satinwood and giltwood side tables, and a very fine early George III mahogany marquetry serpentine commode.
Modern drawings, paintings and sculpture at Christie's. 11 am. A reclining lion drawn in black ink by Delacroix is in this sale. It could fetch around £200
Scandinavian stamps at Harmer Rooke's. 2 pm
Postage stamps at Puttick & Simpson. 11 am
Antique and modern furniture and household effects at Phillips, Son & Neale's Marylebone auction-rooms. 10 am

MON 21 MARCH

Valuable English books, autograph letters and historical documents at Sotheby's. 11 am
William Hart's extremely fine hand - coloured lithographic plates illustrate John Gould's and Richard Bowdler Sharpe's book *The Birds of New Guinea and the Adjacent Papuan Islands* in this sale. A granddaughter of Sir John Kirk, one of the most influential figures in African affairs in the late 19th century, is selling some intriguing letters from Sir Richard Burton, Major-General Gordon and explorer David Livingstone. In one letter in this sale Florence Nightingale lays down the law about "Bismark," her white cat
Fine Chinese porcelain, handstones and works of art at Christie's. 11 am
A collection of Bavarian, Bremen, Hamburg, Hanovarian and Prussian stamps at Harmer's. 1.30 pm, continuing Tues.
Antique and reproduction furniture, carpets, porcelain and pictures at Phillips, Son & Neale's. 11 am

TUES 22 MARCH

Important medieval and later works of art at Sotheby's. 11 am. In this sale is a documentary model of the Battle of Trafalgar completed in 1862 by Thomas Deighton, Prince Albert's model-maker. It is sent for sale by the Royal United Service Institution after decorating their Banqueting Hall for the last 100 years. Also in the sale is a very rare and attractive French Gothic ivory casket with scenes of men and women engaged in flirtation and court pursuits
English drawings and watercolours at Christie's. 11 am
English and Continental furniture, porcelain and works of art. Eastern rugs and carpets at Phillips, Son & Neale's. 11 am
17th and 18th century paintings at Phillips, Son & Neale's. 2 pm
Ceramics and objects of art at Puttick & Simpson's. 11 am

WED 23 MARCH

Highly important Old English silver at Christie's. 11 am. This sale contains something really exceptional – a pair of Elizabeth I silver-gilt tankards of design and workmanship that would make any design institute sit up and goggle. These tankards, which could fetch between £12,000 and £15,000, have also

An oak relief of St Martin and the beggar, carved at the beginning of the 16th century. It goes up for sale at Sotheby's on Tues 22 March

tremendous historical importance as, dated 1602, they are one of the only two recorded pairs of Elizabethan tankards in existence
Fine English 18th and 19th century drawings and paintings at Sotheby's. 11 am. This sale contains many interesting pictures, including a charming Thomas Rowlandson drawing of the Brighton Pavilion, several fine oil-paintings of rustic scenes by George Morland and a highly romantic portrait by Sir Thomas Lawrence of the Countess of Charlemont and her son – apparently her husband, the second Earl of Charlemont, once formed part of the portrait, but in 1894, his image was wrenched from that of his family and placed in the National Gallery of Ireland

Another highlight is a portrait of the Clavey family painted by Arthur Devis in 1754. Charles Clavey, Chairman of Livery in Common Hall in 1769, is shown with his family in their garden overlooking Hampstead Heath. Also in this sale is a painting of Green Park in 1760 by George Lambert showing the Piccadilly Reservoir and Lady Diana Cooper is selling a very exciting picture by Samuel Scott showing the launch of a First Class Battleship
Sporting equipment sale at Bonham's. 11 am. This sale includes photographic equipment, fishing rods, golf clubs and radios
Carpets and rugs at Bonham's. 11 am
Antiques at the Motcombe Galleries. 11 am and 2.30 pm

ADDRESSES & VIEWING DAYS
Bonham & Sons Ltd, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) – three days before sale
Christie, Manson & Woods Ltd, 8 King Street, SW1 (TRA 9060) – three days before sale
Harmer Ltd, 41 New Bond Street, W1 (MAY 0218) – three days before sale
Harmer Rooke & Co Ltd, 2 Arundel Street, WC2 (TEM 7941) – three days before sale
Motcomb Galleries, 19 Motcomb Street, SW1 (BEL 3636) – two days before sale
Sotheby & Co, 24 New Bond Street, W1 (HYD 7242) – two days before sale

penny hayworth

ANTI-ESTABLISHMENT SENSUALISTS WITH EXPENSIVE TASTES practically live in seven establishments (within easy reach of the Saddle Room) known as Peter Evans' Eating Houses. They appreciate the inspired simplicity towards the buying, cooking and serving of food which is the philosophy behind the whole Peter Evans' idea. Peter Evans' food has to be good to begin with because it's cooked and served in such a straightforward way. He tends to use fresh herbs, cook in butter, bake his own rolls – that sort of thing. (All steaks from prize Galloway steers matured on the best grasslands in Scotland). For Food With Style and wines at amazingly encouraging prices make for your nearest Peter Evans' Eating House at – 65 Kings Road, SW3, SLO 2810; 1 Kingly Street, W1, REG 7460; 78 Kensington High Street, W8, WES 8282; 225 Brompton Road, SW3, KEN 8578; 115 Finchley Road, NW3, PRI 4990; 60 Fleet Street, EC4, FLE 4996; Midmoor House, Kew Road, Richmond, RIChmond 1165.

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RESTAURANTS

Chelsea's new party centre: Patricia and Peter McGrail at the opening of their Wine and Cheese [illegible] with Suzanna Leigh who stars in Boeing-Boeing at the Duchess.

"Wine and cheese parties always go well. We want to create here the atmosphere of a good party, where people can nibble and drink all night." With these entirely worthy sentiments, London's newest restaurateurs launched the Wine & Cheese in Chelsea last week *(see above)*. It's a basement in Park Walk – roughly across Fulham Road from Finch's Wine Shop – next to the candlelit El Bodegon. Remember: the Wine & Cheese has the striped awning.

Patricia and Peter McGrail both just 30 years old, tell me this is their first venture into the art of feeding other people. Patricia, who used to be a stewardess on BOAC's Far Eastern flights, has spent the last six months working in two London eateries for experience: El Cubano at the Knightsbridge end of the Brompton Road, and James's in Marylebone Road. Husband Peter is a nuclear physicist by training and profession. He works for a German firm here, building plants for the Atomic Energy Authority.

Why did they start a restaurant? "I've been asking myself that for the last six months. . . ."

When the McGrails took over the basement it was, Peter told me, a total wreck: no floor, no ceiling, no stairs, no toilets, no electricity, no gas. Here the engineer took over from the would-be restaurateur and Peter McGrail put in plumbing, wiring and hi-fi system himself.

The philosophy that led them to create the Wine & Cheese goes something like this: "We're trying to break down the idea of a three-course meal. If you're on your way home after the theatre, and you know the baby-sitter doesn't want to stay too late, there's no need to bother with soup. We want to create the kind of atmosphere you get at a good party.

"We shall open on Sunday nights because London needs places to be open on Sundays, though if you try to open seven nights a week you get staff problems, so we shall close on Mondays. I hope we shall build up a regular clientele. I like going to a place where I know people. London's a terrible place for meeting people – but we also want to avoid being a club."

Among opening night's guests were playwright James Saunders of *Next Time I'll Sing To You* and nearby Chelsea-dweller Mike Raven, "pirate" radio controller of Radio 390.

Decor is pop-artish (Peter McGrail designed it), orange and black, with black-and-white-pop-art-dressed pretty waitresses. There's a white egg-shaped spot on the floor, just under a canopy of hi-fi where couples can stand and smooch. The canopy aims the music straight down [illegible] her design by physicist [illegible] s that at the tables r[illegible] the basement's edge you' [illegible] be able to hear yourselv[illegible]s.

Cook is the s[illegible]dly named Mrs Basher, [illegible] has been with Patricia f[illegible]ars. "She's more than [illegible]ly," says Mrs McGrail. [illegible] can even do her own i[illegible]-tax forms." In fact Mrs Basher, who has done a spo[illegible]-cooking in her tin[illegible]on': have much cooking t[illegible]here, what with cheesebo[illegible] and a Swiss *fondue*.

This brings me t[illegible] only quarrel with the [illegible] & Cheese: there's [illegible] *Bourguignonne* on th[illegible] £1 a head – you cool[illegible]s of prime fillet steak yo[illegible] in a copper pot of bub[illegible]ng oil, then dip them in garli[illegible] salt or barbecue sauce. Pete[illegible] McGrail says: "It's great fun with the extra advantage that everyone can cook his own bit of steak just as he likes it. We held parties at home to try that out."

That, sir, is not why I go to restaurants – not even to party-style friendly restaurants.

The cheeseboards offer 25 varieties, from mild to real old stinkers. Sounds like just the guests at a Chelsea party. I reckon the McGrails deserve to succeed.

arthur pottersman

SPECIALITY RESTAURANTS

CEYLON TEA CENTRE, 22 Lower Regent Street, SW1 **(WHI 8632).** Tea lounge (waitress service) open Monday to Friday 12-2.15 and 3-6.15. Tea bar (self-service) open Monday to Friday 10-6.30 and Saturday 10-1. I cannot sum up the seriousness with which they take their speciality – Ceylon tea – better than by quoting the sign at the lounge entrance:

"Since the primary purpose of the Ceylon Tea Centre is to encourage the drinking of good Ceylon tea, we regret that we cannot serve food unaccompanied by tea"

In fact this Tea Centre – like the six others up and down the land, from Brighton to Glasgow – is run by the Ceylon Tea Planters' Association. So they serve with more than a touch of pride four different teas from different parts of the island: Nuwara Eliya, a pale brew whose leaves are grown more than 6,000 feet above sea-level, and which is best drunk with a slice of lemon, lime or orange juice rather than milk: Uva, with a very strong distinctive flavour, a "straight" tea whose leaves are grown at 4,000 to 5,000 feet; Dimbula, a fine flavour with a rich colour, grown at 5,000 to 6,000 feet: and Kandy, a "mid-country" tea which produces a brew strong in flavour and colour.

At tea-time they serve these at 1s a pot. You can have salad at 1s or 2s a portion, or sandwiches from 2s. There is also a set tea – sandwiches, pastries and pot – for 4s. Minimum tea-time charge is 2s per person, so if you want relatively little, try the tea bar: tea 6d a cup, sandwiches from 9d, cakes from 1s. The lunchtime menu in the lounge (minimum charge 4s per person) offers up to 38 varieties of salads from 1s to 2s, including such delicious combinations as bananas, chopped dates, green peppers; red cabbage, rice, sultanas; avocado pear and grapefruit; melon and peas. Savoury accompaniments from 10d to 3s 6d. Pastries at 1s to "special gâteau" at 3s 6d.

The atmosphere is pleasant and peaceful. Especially welcoming are the pretty sari-clad girls at the information desk. Meeting them, when all I'd done was go in to sample some tea, reminded me of Horace Walpole's favourite word which he coined in a letter to his friend Sir Horace Mann on 28 January, 1754 – "Serendipity," which he defined as the faculty of making happy and unexpected discoveries by accident. Serendip, you see, is an old name for Ceylon

CRANKS JUICERY, Ganton Street, W1. This is the latest venture by those compost-grown fruit and vegetable enthusiasts, just round the corner from their principal Salad Table, and in fact under the same roof as Cranks Bakery-cum-tearoom. Open Monday to Friday from 10.30-4.30 (minimum charge between 12.30 and 2 pm – 2s 6d). They specialise in freshly extracted fruit and vegetable juices, milk, yoghourt drinks, and a selection of savouries. Daphne Swann, who is one of the three Cranks partners, tells me: "People think they should only have hot drinks in winter. But that's the one time you need Vitamin C. If you heat a drink, you lose that Vitamin C." There's a long list of juices, plain or "cocktail." Where Cranks don't say fresh, then you can know it's frozen – but even the freezing is done on the farm where the stuff is organically grown. Fruit juices (I give price per large glass – small glass is just over half-price); fresh orange 3s; fresh apple 3s 6d; blackcurrant 3s – this is the most popular, I'm told. Vegetable juices usually come two by two. This is because they are often so natural as to taste a bit difficult. So try: carrot, orange and honey 3s; spinach and carrot 3s 6d; fresh tomato, apple and honey 4s; cabbage with carrot or apple 3s; cucumber, lemon and honey 3s. There are several milk drinks with fruit or vegetable juice at 2s to 3s; and in kidding season (I'm not kidding) there's goat's milk at 1s 9d a glass. Yoghourt drinks from 2s 6d to 4s, and savoury eats from 1s to 2s 6d

HENEKEYS, 354 Strand, WC2. I hope it won't be thought too perverse of me to treat their First Floor Wine Room as a speciality place. They do, after all, serve 38 wines, 24 spirits and 18 liqueurs, by glasses, bumper glasses, bottles and nips. Licensing hours are Monday to Saturday 11-3 and 5.30-11, Sunday 12-2 and 7-10.30. Eating-wise, there's cheese and chutney sandwiches at 1s 4d, fresh crab at 1s 8d and ham, tongue or beef at 1s 10d. French bread, butter and cheese starts with Cheddar at 1s 2d; or hot pork sausages; or hot steak and kidney pie at 1s 9d. As to drinks, I won't itemise, but consider this: starting with South African or Australian sherry at 1s 7d a glass, you can work through: 9 ports (1s 11d to 2s 10d), 2 Madeiras (1s 10d, 2s 2d) and 9 sherries (1s 11d to 2s 8d) – and still there are red and white Burgundies and Bordeaux, and *rosé* and hock . . . five brands of whisky, as many gins, and four cognac brandies including a 1935 Hines at 5s 4d a time. Some wines may be cheaper by the bottle or half-bottle – this can nearly halve the cost per glass, even with the corkage charge of 1s, or 6d a half. The whole is presided over by Sid Croke, a genial Southern Irishman, who tells me he'll accept luncheon vouchers – or anything else that can (legally) be turned into money

KENTUCKY PANCAKE PARLOURS have recently come up like a rash all over London. Reckoning that their name qualified them for this speciality list, and that their low prices recommended them to indigent London-lifers, I did some sampling. Verdict: hmmm. They feature two specialities (I don't go *there* for a grill) – omelettes and pancakes, with a great variety of fillings and coverings. They serve *Grandes Omelettes* with chips at 5s 2d a time, which is quite good value: reasonably runny consistency, though sometimes rather greasy, and certainly in need of salt. Fillings include: asparagus, spinach, creamed chicken or chopped veal (not very much of it), sweet corn, anchovy, and Morello cherry

I can't speak highly of the pancakes at all; they are prefabricated, and taste it. At least the omelettes are made to order. Savoury pancakes are covered with bacon or chicken or mushroom or scrambled eggs or sweet corn or hamburger and pineapple, and cost from four to five bob. Very American – like the exchange teacher from the USA who, I remember, shocked my old history master by eating toast and marmalade with his soft-boiled egg. Sweet pancakes, with various bits of fruit, are served with a syrup rather too sweet and heavy for my taste; they cost 2s 9d or 3s, with ice-cream an optional 9d extra. Large cup of coffee at 1s had some flavour. Opening times seem to be: Monday-Saturday 10-11.45, Sunday 11.30-11.45. The decor is uniformly garish; the piped music uniformly piped and pap. I see no reason to suppose that the waiters care much. The Parlours flourish, however, from Bishopsgate to the Earls Court Road. Here's a list of addresses:

142 Oxford Street, W1. 1 Euston Road, NW1. 122 High Street, Whitechapel, E1. 10 North End Road, Golders Green, NW11. 104 Westbourne Grove, W2. 54 Tottenham Court Road, W1. 36 Goodge Street, W1. 180 Bishopsgate, EC2. 201 Kensington High Street, W8. 194 Earls Court Road, SW5. 19 Irving Street, WC2

SANDWICH BAR, Piccadilly Circus – on the corner of Shaftesbury Avenue next to the invisible seamstress. Open Monday to Saturday from about 8.45-11.30, and Sunday from 1-10 pm. The speciality is the sandwich: about 30 different fillings, every one cut *fresh* before your very eyes by one Fred or the other which is rare almost to the point of unique. London's life seems literally to revolve about this quite tiny place – about as small as the bedsitter I inhabited at Cambridge; still, I once gave a very successful party for 50 there. . . .

Mr Wiseman, who is dark, and Mr Gould, who has a fair moustache, have been running it for over 30 years now (it was opened in 1921 by a father-to-son-style food firm called Cremanaze), have a pretty free hand, as you can imagine, and hardly ever see the boss. In fact, most people, regular customers too, call the Sandwich Bar "Fred's Place" – Mr Wiseman and Mr Gould are both named Fred. Fred W reckons that 75 per cent. of his customers are regulars. "All types, from the highest to the lowest," he says, twinkling. I wouldn't say that he has a *philosophy* of the sandwich precisely, but he does say this: "There's nothing worse than seeing a sandwich lying under a glass case"

What he and Fred G will make for you, swiftly, efficiently and good-naturedly are: six kinds of fish from cod roe 1s 9d to smoked salmon 3s 6d; 14 kinds of meat from brawn 1s 9d to roast pork 2s 9d; six kinds of cheese from cream 1s 6d to Gruyere 2s 9d. And then some. Side dishes at 1s to 1s 9d include potato, herring, mushroom and sweetcorn salads. There's very good coffee with or without cream at 1s, which they also do iced in summer; and hot chocolate. "No tea," says Fred W. "Firstly, we haven't the space. Secondly you have to keep making it fresh. Thirdly, serving only coffee seems to keep the layabouts away, especially late at night." They take luncheon vouchers

KENCO COFFEE HOUSE, 62-64 Kensington High Street, W8 **(WES 2526).** I include this place, usefully positioned for lady shoppers, because of its Breton Buttery, which specialises in authentic Breton pancakes. Open every day from 11 am-midnight. Table reservations accepted. Savoury styles include mushrooms, minced meat, kidney, grated cheese and fried egg, chopped chicken. Sweet styles include banana and honey, cottage cheese and hot cherry sauce, honey and raisins. Prices range from 2s 9d to 4s, and the Buttery is licensed

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Jane: The trouble with you is you don't take enough exercise.

Edward: The trouble with you is you need a holiday—in any case when do I have time to take any exercise?

Jane: Well we could combine my holiday by the sea and golf for you—that is if you could get away from work.

Edward: Of course I could get away, but you know I've always been against separate holidays...

Jane: Don't be silly dear, we could go to the Cooden Beach Hotel. They have an arrangement with the Cooden Beach Golf Club which adjoins the Hotel and the green fees are inclusive with the terms, except for Saturday and Sunday when the Hotel pays a proportion. They have a lovely heated swimming pool and we can play tennis too.

Edward: Sounds perfectly splendid, after all we do get some lovely days in England. I'll write today for a brochure and terms, what did you say the address was?

Jane: Don't bother darling . . I've already written to Angus Shields the Managing Director.

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Tel Cooden 2281

NIGHT LIFE

On the menu bread and butter costs 1s, steak sandwich 12s 6d, French salad 5s. And that, I think, fairly disposes of the food prices as the main attraction at that odd little night-time hostelry, the Scotch of St James's, freely elected by its many worshippers as the one place you *must* be seen in.

Converted, I am assured, at a cost of £22,000 from a strip club, the Scotch occupies a ground and basement floor in Mason's Yard, an umbrella's poke from St James's. The décor is a satisfactory mixture of rough-hewn stone walls (*real*, not plastic), tartan seats, armoured breast-plates and what is probably the most exclusive lighting in London. Exclusive inasmuch as each customer sits in his or her own glow of red light, and is thus, for the first 20 minutes after arriving, incapable of distinguishing to whom, if anyone, they are talking. It must have a disconcerting effect on professional extroverts.

People who regularly plunge themselves into the darkness of the Scotch breathe that it's simply the lack of light – blinding light – that makes the place so popular.

"The one place in London where The Beatles and The Stones can really relax," they say. But the combined total of those two groups still leaves a large number of empty seats in the Scotch, which suggests not only pop groups take their pleasures dimly.

The Animals and Louis Brown will be co-owners of a new club in Carnaby street opening early April.

Indeed, the club boasts quite an enviable visitors' list – Princess Margaret, Peter Sellers, Ann-Margret and Marlon Brando – all of them quite accustomed to bright lights.

Owner of the club is Mr Louis Brown, a 30-year-old Londoner who started, in his own words, "with a dirty sweaty cellar club in Great Marlborough Street" and now, with the trappings of a Mayfair flat and a lush Mercedes convertible, contemplates spending half a million pounds on a multi-national club near London Airport. He wants the club built in the round and slowly revolving.

Before considering the problem of airport noise Mr Brown is currently confused by the demand for noise in the Scotch. "I'm sure it's too loud, but every time I lower the music level, people complain. 'What's this? We came to dance, not to talk.'" But that's what they call show business, isn't it?

john viner

GAMING

LE CERCLE, 5 Hamilton Place, W1 (GRO 5050). Open 10 pm. Membership by introduction only. Blackjack, roulette, chemin de fer and backgammon. Minimum about 10s. Bar and restaurant

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Membership 1 guinea a year. 10s session charge. Blackjack, Las Vegas, dice, pontoon and roulette. Limits 2s 6d and £100. Buffet provided

CURZON HOUSE, 20-23 Curzon Street, W1 (HYD 3581). All round the clock. Membership compulsory and very exclusive. 10 guineas a year. Prospective members vetted before joining. Bridge, blackjack, chemin de fer, gin rummy, kalooki, poker, roulette and baccarat. Limits vary. Good restaurant

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (REG 6211). 2 pm till the last member leaves. Membership 21s a year. Blackjack, kalooki, dice, chemin de fer, poker, roulette, baccarat and pontoon. Limits vary but average about 2s 6d to £50. Restaurant and also a licensed bar

MAZURKA, 4 Denham Street, W1 (GER 3547). Gambling 9 pm until last game ends. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stake 5s, maximum £1. There is no restaurant but sandwiches are provided at the bar. Normal licensing hours

NEW MARBLE ARCH, 5 Edgware Road, W2 (PAD 5853). Open from 10 pm till play ends. Membership 2 guineas a year. Chemin de fer, blackjack, poker, kalooki, bridge. Stakes vary from 2s 6d to £100. Food and drink free to members

OLYMPIC CASINO, 79 Queensway, W2 (BAY 2163). Gaming starts 5 pm. Membership 2 guineas a year. Baccarat, blackjack, chemin de fer, American and French roulette, dice, poker. Stakes vary. Never go below 5s on roulette and can go very high. Bar in the restaurant but only soft drinks in the casino. Coffee, sandwiches served in the casino. Champagne buffet for members Tue and Fri

QUENTS, 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Baccarat, roulette, blackjack, craps. Billiard room. Minimum stakes vary from game to game, 2s 6d-£2. Bar and restaurant

SPECTACULARS & CABARETS

ANNIE'S ROOM, 24-26 Russell Street, Covent Garden, WC2 (TEM 6100) (daytime booking COV 1931). 9 pm till 4 am. Closed Sun. Annual membership 2 guineas. Cover charge. Full restaurant facilities. Whisky and gin 5s. *Entertainment:* Dancing to 2 resident groups. Annie Ross herself makes intermittent appearances

EMBASSY, 6 Old Bond Street, W1 (HYD 5275). American Bar open 6.30 pm. Restaurant open 10.30-4 am. Cabaret 1 am. Annual membership 2 guineas. No entrance fee, cover charge of £1. *A la carte* menu about 35s a head plus wine. *Entertainment:* Resident comedian Davy Kaye and dancers in "Not Tonight Josephine" with Pat Ferris and Ingrid Anthofer until Sat 19 Mar. New show starts 21 Mar. Dancing

GEORGIAN, Georgian Hou... Bury Street, St James's, SW1 (WH... 2797). 12.30 pm-3 pm; 5.30-mid... night. Annual membership 25s. N... entrance fee, cover charge o... hostess charge. Whisky 4s. Dinner with wine about £3 a head. *Enter... tainment:* Cabaret. Hostesses (pussies, not bunnies), dancing t... quintet. No sales of toys, flowers, chocolate, lingerie, etc

THE LATIN QUARTER, 13 War... dour Street, W1 (GER 6001). 8 pm-3 am. Floor-show at 9.30 and 12.3... am. Dinner Dance and Floor-show: three courses 45s, four courses 55s. *Entertainment:* Floor-show: Folie Exotique, occasional discothèque in the Van Gogh Ba...

EL MOROCCO, 15/16 Gerrard Street, W1 (REG 2931). 10 pm-3.3... am. Cabaret 1 am. No membership fee. Cover charge 10s 6d per head. Scotch, gin, etc., £5. Champagne £5, wines from 25s

NEGRESCO, 23 Brook Street, Mayfair, W1 (MAY 5374 and 2493). Restaurant 9.30 am-3 am the next morning. Club 9.30 pm-3 am. Closed Sun. No entrance or membership fees. Five-course meal 3... (*à la carte* Mon-Thur). Whisky 3s 9d, beer 3s. *Entertainment:* Music, dancing, cabaret with Ronnie Ross, Art Fairbank, Johnny Hawksworth, Sharon Tandy, Kenny Baker. Showbiz guests often perform impromptu

PIGALLE, 190 Piccadilly, W1 (REG 6423). 7.30 pm-3.30 am. Dinner from 7.30. No membership, no entrance fee. Mon to Sat: dinner, dance and show 57s 6d inclusive, plus drinks. Mon-Fri: supper, dance and show 30s. Whisky double, 7s. *Entertainment:* Spectacular floor-show, two c... Currently: Princess An... Dancer

DISCOTHEQUES

BLACKSHEEP, 5 ... Street, W1 (GRO 3277). ... every night except Sun... ship: 2 guineas a year ... charge 14s including ... Grill room. Food appro... plus wine, whisky 3s ... from £1. Service cha... cent. Licensed till 3 am. *ment:* dancing to discs

CROMWELLIAN, 3 ... Road, SW7 (KNI 7258) ... am. Annual membershi... entrance 7s 6d memb... guests. Small grills me... a head plus drinks (a... prices). *Entertainmen...* groups, discothèque, ca...

DOWNSTAIRS, May Fair ... Berkeley Street, W1 (MAY ... 10.30 pm-2.30 am. No membe... Entrance 10s (Sat £1 ... free snacks, sandwiches, ... Double whisky 7s, gin 6s 6d, ch... pagne £2 5s

FANNY'S BISTRO, ... Street, W1 (MAY 6214) ... 3 pm. Non-membe... charge 2s 6d. After 10.30 pm mi... mum charge 1 guinea which ... cludes light supper dish and ... drinks. Full *à la carte* di... menu. Drinks at pub prices

SADDLE ROOM, 7 Hamilton Pla... W1 (GRO 4994). 10 pm to 5 am ... cept Sunday. Membership £1 2s ... (membership temporarily clos... Entrance and first drink £1, ... sequent drinks 3s 6d. Short ... menu about 15s to £1 a head. ... *tertainment:* discothèque, dan... two fruit machines

WHISKY-A-GOGO, 33/37 Wardour Street, W1 (GER 7676). 8 pm-3 am. Membership 21s men, 10s 6d ladies for 6 months. Male students 1 guinea per year. Entrance: Mon to Fri: Ladies free, Mon, Wed and Thurs. Men free. 7s 6d weekends. Food: Barbecue. Drinks at normal pub prices. Meals will shortly be served. Entertainment: Roulette, dice, blackjack, Bank of Las Vegas. Stakes vary from 2s 6d to £5. Discs, live groups. Weekend cabaret. Every Sat: special buses for members to Edgware Road, Swiss Cottage, Hampstead, Golders Green, Finchley at 12.45. Knightsbridge, South Kensington, Earls Court, Fulham at 1.45

DINNER & DANCE

AMBIANCE, 1 Queensway, W2 (BAY 0990). Mon, Tues, Wed, 10 pm-1.30 am. Thurs, Fri, Sat, 10 pm-3 am. Restaurant 7.30 pm-1 am. Dinner for 2 £4-£5. Dancing to Les Flambeaux festival-winning Trinidad Steel Band. Resident folk-singer Leonore Drewry sings in restaurant all evening

CHANTICLEER, Robuck House, Palace Street, SW1 (VIC 5695). 7.30 pm-12.30 am (not Sun). Cover charge 5s. Dinner approx 30s a head plus wine. Three-piece band and belly dancer

CHINA GARDEN, 66 Brewer Street, W1 (GER 6500 and 8189). Midday-3 pm; pm-1 am. Closed Sun. *A la carte* dinner approx 30s a head plus wine. Whisky and gin 3s 6d single measure. Cover charge 5s a head for dancing. No service charge. Dancing to records from 8 pm to am. Licensed till 1 am

DORCHESTER, Park Lane, W1 (MAY 8888). The Terrace Room 12.30 pm-3 pm; 8.30 pm-1.30 am. Closed Sun. *A la carte* only £4-£5 including wine. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 7s 6d *Entertainment:* Albert Harland's Music and The Keith's Silver Group from 8.30 pm-1.30 am. Licence to 1.30 am. The Grill Room: Midday-3 pm; 6.30 pm-midnight. Whisky from 3s 9d. Service charge 10 per cent. Cover charge 7s 6d. Licence to midnight

LA DOLCE VITA, 10 Frith Street, W1 (GER 3814). Midday-3 pm; 6 pm-1.30 am. Sun till 12.30 am. La Taverna closed Mon. *A la carte* dinner in the restaurant £1 minimum. Dinner dancing in La Taverna 7s. 6d; Sat 35s. *Entertainment:* Guitar, accordion music and Neapolitan singer in the main restaurant. Dancing nightly except Mon in La Taverna

GATTO DI RODO, 29a James Street, W1 (WI 4689). Midday-3 pm lunch approx 30s a head including wine. 7 pm-3 am dinner approx 50s a head including cover charge and wine. Closed Sun. No service charge. Dancing till 3 am to Frank Holder's music. Licensed till 3 am

TIBERIO, 22 Queen Street, W1 (MAY 3561). Midday-3 pm lunch. 7 pm-3 am dinner. *A la carte* approx £3 per head plus wine. Cover charge 2s 6d. No service charge. Dancing till 3 am to Olavo Vas and his Group. Licensed till 3 am

VINES, 52 Grosvenor Street, W1 (MAY 1197). Midday-3 pm lunch, cover charge 1s. 6d. Set 4-course lunch 18s 6d. Bar open from 6 pm-11 pm. Dinner from 7.30 pm-1.0 am. Cover charge 2s 6d. Food à la carte, approx. 40s a head plus wine. Whisky 7s large measure. Membership 2 guineas. Dancing to discotheque music.

After Sammy Davis Jr and Peggy Lee, Lady Moynihan becomes the highest-paid artist to appear in cabaret at the Pigalle, where she opened on 7 March. As a belly dancer with the name of Princess Amina, she married Lord Moynihan in 1958. He inherited the title from his father, a former chairman of the Liberal Party, last May. So far she has appeared in 56 countries and made seven films. Pigalle customers can witness her well-travelled gyrations nightly at 11 p.m.

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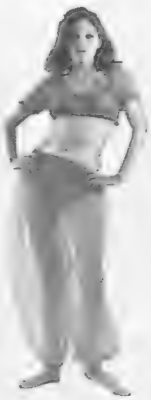

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DISCS

It's an odd fact of the disc business that at least half of all soloist's records made this year will have the same singers on them – the same backing singers, that is. Three young mums called The Breakaways have sung themselves into such a position of eminence that the first thing any record producer does – before he even books the band – is to pick up the telephone and ask if they are free.

It's hard to think of a modern-sounding British hit without them. They went "Whay . . . eh-eh-eh-eah-ya" on *What's New Pussycat?* Their own *Trains and Boats and Planes* went high last year. Soon Cilla Black's new disc is out (the title music of the film *Alfie*) and they're on that, too. In an average week they might accept seven three-hour recording sessions at £9 a girl each session, plus a television show and a radio show; say, just over £100 a week for a 30-hour week.

For a start, they are highly professional musicians. For some reason, girls' parts on the score tend to be much more loosely and scrappily written than the instrumental parts. It doesn't matter much to The Breakaways.

"If you can read Bach or Beethoven, it's really not so difficult to read rock 'n roll," says Jean Hawker, the redhead of the three.

The other thing is to be able to sing whatever sound is currently in vogue. "About three years ago, when we formed up, everything was very square and moony, all high-pitched wailing," says Vickie, who is married to pop singer Joe Brown. "Then came the Beatles, and suddenly everybody was wanting a coloured sound. 'The Breakaways? There they are – that coloured group in the corner made up to look white,' people used to gag. All the sessions seemed to be doh-wah and yeah-yeah. We'd invent ridiculous sounds off the top of our heads. Nowadays it's a bit more straightforward again, mostly answering voices repeating the lyric."

Margo Newman (her husband is the drummer in Sounds Incorporated) formed the original Breakaways with Vicki after splitting off from the Vernons Girls – publicity-conscious choir formed by the pools firm. Unlike the other two, she had no formal or classical music training. But today she's as fast a reader as the others.

"Some people complain about all those screaming girls fouling up a good tune," says Jean. "Boy, you want to hear some of the discs *without* us, before we've been brought in to track on a rescue job."

leonard levesley

RECORD REVIEW BY BRIAN GREEN

Brian Green is the man who proved the professionals wrong by starting up a traditional jazz band two years ago and turning it into the most popular semi-professional traditional jazz band in London. Is a trad revival imminent? Very likely, and Brian Green will lead it by a long shot! Brian plays at the Tally Ho in Kentish Town once a week. His latest record is called "No Strings"— released by Philips.

Kings of Swing. (EMI. MFP 1069.) Gene Krupa, Benny Goodman, Bud Freeman, Bunny Berigan and others. Jazz Me Blues. The Last Round-Up. Barrelhouse. Ain't cha glad? Dr Heckle and Mr Jibe. Sweet Loraine. In de Ruff. Little Rock Getaway. The Buzzard. Tillie's downtown Now. Blues. I'm comin', Virginia

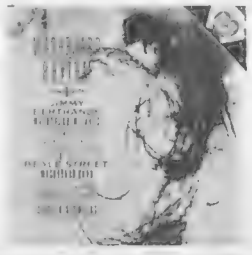
Being a drummer my first choice on this disc is The Last Round Up *by Gene Krupa and his Chicagoans. Here we have the early Gene with his relentless, driving style that made him famous. For my other selection I would pick* Sweet Lorraine *with Joe Venturi and his Blue Six*

Fletcher Henderson 1923-1927. (Riverside 8813.) Beale Street Mama. Don't think you'll be missed. Down hearted blues. When you walked out. My sweetie went away. Linger awhile. I can't get the one I want. Mandy, Make up your mind. Prince of wails. Feelin' the way I do. Swamp blues. Off to Buffalo. Sorry. Hop off. Rough House blues

This is a terrific LP. For me. When You Walked Out *and* Don't think You'll be Missed *help tremendously to make this into a first class collector's item*

Colyer in Hamburg. Ken Colyer's Jazzmen. (Decca. LF 1319.) Dauphine Street blues. Bill Bailey won't you please come home. Bourbon Street Parade. Bye 'n bye

Ken Colyer, a dedicated musician whom I am proud to call a friend, Recorded in Germany in 1958 it illustrated the kind of hot reception he still receives today. My favourite track is Bye 'n Bye *in which each man expresses his views.*



Gertrude "Ma" Rainey. Vol I. (Riverside 8807.) Bad Luck blues. Boweavil blues. Barrel house blues. Those all night long blues. Moonshine Blues. Last minute blues. Southern blues. Walking blues. Lost wandering blues. Dream blues. Honey, where you been so long? Ya da do. Those dogs of mine. Lucky rock blues. South bound blues. Lawd, send me a man blues

A woman with a voice that can sway any man. In my opinion, the two most outstanding tracks are Bad Luck Blues *and* Bo-Weavil Blues. *Both recorded in 1923*

Washboard Rhythm. Jimmy Bertrand's Washboard Wizards and others. (Decca. AH 55.) Little Bits. Idle Hours Special. 47th Street Stomp. Cushion Foot Stomp. PDQ Blues. I'm Goin' Hintin.' Forty and Tight. Piggly Wiggly. Pigmeat Stomp. Wild Man Stomp. Stomp you Stuff. Pepper Steak

While standing in a London record shop, I heard a young man say to his girl, who was holding this record, "maybe next time." I think this was a great mistake, for this record is a gem to any lover of rhythm. A foot tapper from start to finish. it has an outstanding washboard rhythm in Pigmeat Stomp *from the Alabama Washboard stompers*

King Oliver and his Creole Jazz Band. (Riverside 8805.) Just gone. Canal Street blues. Mandy Lee blues. I'm going away to wear you off my mind. Chimes blues. Weather bird rag. Dippermouth blues. Mabel's dream. Froggie Moore. Snake rag. Southern stomps. Riverside blues. Alligator hop. Krooked blues. Working man's blues. Zulu's ball

It is hard to pick any title that is better than another on this disc. My own preference would be Just Gone *with that exhilaratingly muted cornet from the King himself*

The Bix Beiderbecke Legend. Bix Beiderbecke. (Decca. RD 27225.) Clementine. I didn't know. Sunday. Changes – Take 2 Changes – Excerpt from Take 1. Lonely melody-Take 3. Lonely melody-Take 1. From Monday on. There ain't no sweet man worth the salt of my tears. San Dardanella. You took advantage of me. Barnacle Bill the sailor. I'll be a friend "with pleasure

Nobody's collection is complete without these tracks. "Bix" died at a very early age. But his bell-like tone is ageless. New to me and many others is Bix with I Didn't know

The King of New Orleans Jazz. Jelly Roll Morton. (RCA. RD 27113.) Black Bottom Stomp. The Chant Smoke House Blues. Steamboat Stomp. Sidewalk Blues. Dead Man Blue. Cannon Ball Blues. Grandpa's Spells. Doctor Jazz. Original Jelly Roll Blues. Jungle Blues. The Pearls Beale Street Blues. Kansas City Stomp. She Shiner's Drag. Georgia Swing

Jelly Roll is an intriguing name and an intriguing man. For every music lover Chant. Smoke House Blues *and* Jungle Blues *are musts, and to hear Jelly Roll in a happy mood, in the vein on Doctor Jazz, is a rare occasion*

TELEVISION

Seriously, though, the BBC is doing a grand job on keeping quiet about its plans for satire. The silence is so loud and long, indeed, that some people around the Television Centre and Broadcasting House have evolved a theory to account for it.

They believe that the Corporation has no firm plans. And, as *BBC-3* sinks not so slowly in the west, the word is that satire is finished.

This is doubtful, but not outrageously wide of the mark. Certainly, with Ned Sherrin – "lovable Ned" to those colleagues who dislike the man – departing to films, the cult of being rotten about one's betters has lost much of its steam.

Light Night Extra, the Light Programme late-night magazine which takes a part-clinical, part-malicious interest in BBC Television affairs, hopes to interview Sherrin on Friday, 25 March. If it comes off, his answers should be illuminating. For his last *LNE* excursion started a beautiful backstairs row.

That was a year ago. Briefly, Sherrin declared that *Not So Much A Programme* . . . would carry on as before. Shortly afterwards, it was killed. Glee-

Raf Vallone's first-ever television role will be as Eddy in Rediffusion's production of Arthur Miller's "A View from The Bridge," to be transmitted on 4 April.

ful journalists pounced on the discrepancy, finding Sherrin enigmatic over the clash of views, and BBC officials sheepish or furious, according to their status or personality.

Whatever Sherrin chooses to say now, the fact remains that he is out. Start counting his possible replacements – people with as much drive, talent, knowledge and flair – and one is left with enough fingers to knot a shoelace.

When the Corporation pays less attention to a market, ITV men tend to move in with shrill squeals of excitement.

But not in this case. What ITV satire shows there have been, such as *Second City Reports*, from Granada, have proved watery and dull, aimed at too wide a target.

The myth is that the Television Act forbids commercial network satirists to name the people they lampoon. In fact, the Act bars items showing bad taste, or anything "offensive to public feeling."

Oddly enough, the ITA is far more tetchy than the BBC over the question of bad taste. So it looks as though ITV could never screen a *BBC-3* . . . and the BBC itself is in no hurry to repeat the formula.

peter magnus

John Gielgud and Claire Bloom star in Chekhov's "Ivanov," the last of ATV's big drama series, which goes out on Monday 21 March.

WEEKEND VIEWING

All programmes subject to change with the General Election

SATURDAY 19 MARCH

The World of Sport. Racing from Sandown Park, Rugby League from Headingley, professional wrestling from Bradford, schoolboy's boxing. ITV. 1.10

Herman's Hermits, Teddy Johnson and Pearl Carr appear on *The Morecambe and Wise Show*. ITV. 9.20

Film: *The Betrayal*, starring Philip Friend and Diana Decker; screenplay by Brian Clemens. A Canadian Airforce officer is shot and blinded by the Germans for attempting to escape from a POW camp. He hears a man making a deal with the commandant and realises he has been betrayed. ITV. 7.50

Dale Robertson and John Crain star in the Western, *City of Badmen*. The Corbett-Fitzsimmon fight of 1897 draws to Carson City every outlaw of the territory eager for the pickings. But Brett Stanton (played by Robertson) has higher hopes. BBC-1

Herb Alpert and his Tijuana Brass, and Ronnie Ronalde, guests on *The Black and White Minstrel Show*. BBC-1

The Andy Williams Show, with Sid Caesar, Ella Fitzgerald, and Andre Previn. BBC-1

On "Vincent Van Gogh – A Self-Portrait," Michael Elliott tells the story of the painter's tragic life, as revealed in his letters and personal documents. Filmed in the places where Van Gogh lived and worked. Commentary by Paul Rogers. BBC-2

Starting date of *Mild and Bitter*, a series of six review programmes, moved up to this week. Eric Merriman, the author, introducing shows and taking part in interview spots. Starring June Whitfield, Peter Jones, and produced by John Street. There will be a guest singer each week starting with Anita Harris. BBC-2

SUNDAY 20 MARCH

The Opinion Makers, Lord Francis-Williams talks to Denis Hamilton, Editor of *The Sunday Times*. ITV. 2.15

Rugby Union. Rosslyn Park v London Welsh. ITV. 2.40

Gary Cooper, Barbara Stanwyck and Sz Sakall (known in the '40s as "Cuddles") appear in the afternoon film *Ball of Fire*. Music by Gene Krupa, written by Billy Wilder. It is the story of a strip-tease dancer engaged to a gangster who takes refuge from the law in the home of eight professors, one of whom finds her presence distracting. ITV. 3.30

Danger Man episode is *The Man with the Foot* and tells the story of Drake on extended leave in Spain. His identity is discovered by a freelance agent. Does this render him useless to M.9? Patrick McGoohan, Bernard Lee, and Robert Urquhart are the stars. ITV. 7.25

The Palladium Show: with Roy Orbison and The Seekers. ITV. 8.25

Trevor Howard, Dean Stockwell, Wendy Hiller, Wendy Ure and Heather Sears star in the screen adaptation of D H Lawrence's *Sons and Lovers*. The story of the struggles of a sensitive young coalminer's son, set at the turn of the century. BBC-1

Rachmaninoff's Second Piano Concerto in C Minor. Soloist: Agustine Amevas, with the BBC Symphony Orchestra conducted by Antal Dorati. BBC-1

Theatre 625 presents *A Month In The Country* (*not* the West End cast) as the first in a series of three Russian plays, to include *The Sea Gull* and *Twelfth Hour*. Vivien Merchant, Derek Godfrey, Michelle Dotrice, Michael Bates, Phillip Latham and Hyler Bennet star. BBC-2

SPORT

The flat-racing season starts on Monday. This means a quickening in London's betting shop business and an increase in national newspaper circulations. It also means back to a cup-of-tea lunch for the Queen's jockey, Geoff Lewis.

Lewis is the joker of the flat racing weighing rooms. He lives at Kingswood, near Epsom in Surrey. Last season he finished sixth in the jockey's table. This year, riding at an average 7 stone 12 lb., he may do even better. A flat race jockey gets 12 guineas a ride plus 10 per cent. of the prize money if he wins. It is an occupation which requires dedication if you are to make money. But Geoff Lewis *is* a dedicated man. He rides for Staff Ingham (who trains at Epsom) and Ian Balding (who trains at Kingsclere near Newbury).

This means riding horses at exercise for each stable on alternate days. The alarm rings at 6.15 am in the Lewis household. By 7.30 am at the latest he is on the back of his first horse of the day. Then it is back into his Canadian Ford Galaxy to drive to the first race meeting of the day. With night racing on the increase, it often means an air-flight dash after the last race of the afternoon to the first race of

It's basketball's big day of the year at the Crystal Palace on Saturday, with the senior and the junior finals.

the evening. Usually he is in bed with the lights out between 10 pm and 10.30 pm.

"Usually I ride in India during the winter," he says, "but this year I did not go. The wife and I spent three weeks in the Canary Islands just after Christmas. I spent most of the time swimming and sun-bathing. I go up 7 or 8 lb. when I'm not riding, and it generally takes me three weeks before the season starts to get back to my riding weight. I cut out all bread, potatoes and cakes. For breakfast I'll have a couple of boiled eggs and a cup of tea. A cup of tea for lunch. In the evening I'll eat a full meal."

He adds that the best horse he rode last season was the four-year-old, Silly Season, who took him to victory in the Champion Stakes, and he rates that win as the best ride he has ever had. This year, Silly Season and Lewis aim at Sandown's Eclipse Stakes in the early summer. He rides the Queen's horse stabled with Ian Balding.

"I don't feel all that specially nervous on a Royal horse," he says, "because the Queen is terribly understanding – she does *know* the game. You don't have to explain things to her."

michael wale

Geoff Lewis, the Queen's jockey – dedication and a strict diet

ASSOCIATION FOOTBALL

Division I

Fulham v Sunderland. Craven Cottage. Sat 3 pm. (District Line to Putney Bridge, then pleasant riverside walk.) The Fulham programme described their team as better than *Danger Man* on television. Will they, won't they stay in the First Division? After that 2-0 defeat of Liverpool anything can happen. But they must keep winning

TOTTENHAM HOTSPUR v ASTON VILLA. White Hart Lane. Sat 3 pm. (Trains from Liverpool Street to White Hart Lane.)

Division II

Crystal Palace v Preston North End. Selhurst Park. Sat 3 pm. (Trains from Victoria to Thornton Heath.)

Leyton Orient v Portsmouth. Brisbane Road. Sat 3 pm. (Central Line to Leyton.) The Orient's decline should continue. Third Division football must be certain next season

Division III

Brentford v Walsall. Griffin Park. Sat 3 pm. (Piccadilly Line to South Ealing.) Brentford continue their fight to stay in Third Division. They deserve it.

Millwall v Brighton and Hove Albion. The Den. Sat 3 pm. Metropolitan Line to New Cross Gate.) If you want success, this is London's league side of the moment. They should be promoted. Watch Millwall's goalkeeper, Alex Stepney

RUGBY UNION

Blackheath v London Scottish. Rectory Field. Sat 2.45 pm. (Trains to Blackheath from Charing Cross and London Bridge. Buses 54, 75 from station to ground.) Match of the day as two of London's best sides meet. But Scotland v England international at Murrayfield will weaken London Scots

London Irish v Coventry. The Avenue, Sunbury-on-Thames. Sat 2.45 pm. (Train from Waterloo to Sunbury. Green Line coaches 718, 725.) One of London's poorest sides of the season should find Coventry too good for them

Richmond v Molesey. Athletic Ground, Richmond. Sat 2.45 pm. (Trains from Waterloo to Richmond or District Line to Richmond. Turn right outside station, then short walk to ground.)

Rosslyn Park v London Welsh. Priory Lane. Sat 2.45 pm. (District or Piccadilly Line to Hammersmith, then buses 72, 73. Trains Waterloo to Barnes.)

Wasps v Llanelly. Eton Avenue, Sudbury. Sat 2.45 pm. (Piccadilly Line to Sudbury Town.)

English Schools v Welsh Schools. Twickenham. Wed 3 pm. (District Line to Richmond, then bus 73 from Richmond police station. Frequent trains from Waterloo to Twickenham.)

London Scottish v Aberdeen University. Athletic Ground, Richmond. Thurs 2.45 pm. (Trains from Waterloo to Richmond, or District Line to Richmond.)

STEEPLECHASING

Sandown Park. Sat 2 pm. (Trains from Waterloo to Esher.) Race of the day: The Imperial Cup hurdle race (2 miles), £3,000. Entries include Semper Vivum and Makaldar. Watch for runners that have run at Cheltenham and back them. Steeplechasing and flat racing. Mixed meetings

Doncaster. Mon, Tues, Wed. (Train from St Pancras.) Mon, opening of the flat-race season. Wed, the Lincoln (1 mile). First big flat race of the season

Liverpool. Thurs, Fri. Train from Euston.) Thurs, Topham Trophy chase (2 miles 6 furlongs) and Foxhunter Chase for hunter chasers over 2 miles 7 furlongs of Grand National course

GREYHOUND RACING

Park Royal. Race of the week. 1,000 guineas. Heats. Mon 2.30 pm. (Bakerloo Line to Harlesden then bus 12.) Also racing Fri 7.30 pm

Harringay. Mon and Fri 7.30 pm. (Piccadilly Line to Manor House.)

Hendon. Mon and Fri 7.4 pm. (Northern Line to Brent

Stamford Bridge. Thurs 7.30 pm. Sat 6.15 pm. (District Line to Fulham Broadway, then short walk.)

Walthamstow. Tues and Sat 7.45 pm. (Buses 34, 58, 144 to Crooked Billet, then short walk.

Wembley. Mon and Fri 7.45 pm. (Metropolitan and Bakerloo Line to Wembley Park.)

White City. Thurs and Sat 7.30 pm. (Central Line to White City.) Good restaurant

Wimbledon. Wed and Fri 7.45 pm. (District Line to Wimbledon.) Good restaurant

BASKETBALL

Amateur Basketball Association National Finals. Crystal Palace National Recreation Centre. Juniors, Sat 2.30 pm. Fairlop v Malory. Seniors 4 pm. Oxford University v Aldershot Warriors. Trains Victoria, London Bridge to Crystal Palace.)

NETBALL

Surrey Schools Netball Association. Sat 9 am.

BADMINTON

All-England Badminton Championships. Empire Pool, Wembley. Wed, 2 pm, Thurs, 3.30 pm. (Metropolitan and Bakerloo Lines to Wembley Park.)

MOTOR SPORT

Brand's Hatch. Sun 12.30 pm. Maidstone and MKMC Kent Cup car races. (Trains: Victoria to Swanley 14 min past hour.)

FENCING

Ladies' Foil Championship. Sat, Sun. All day. AFA HQ, 83 Perham Road, West Kensington. (Piccadilly Line to Baron's Court or District Line to West Kensington

MISCELLANY

SUNDAY, SWEET SUNDAY

More on the subject of what you can get out of London on a Sunday . . . plus some suggestions on how to get out of London if you have had enough of it during the week.

DAY OUT ON THE THAMES. You can hire a boat for the day from Maidline, Ferry Yacht Station, Thames Ditton, Surrey (EMB 0271). A 4-berth launch, holding about six or seven people, costs between £6-£10, depending on the time of year (prices go up as weather gets warmer). You can pick the boat up at 9 in the morning, and are expected to return it by sunset – but in the time you have, you should easily be able to make Windsor and back. To be on the safe side, you should book the boat four or five days in advance – and you have to pay in advance, too (deposit of £5 on a 4-berth boat). But you can as often as not still manage to hire a boat if you leave it till Saturday morning. *Suggested place for eating:* The River Bank Hotel, Staines. Good food – and on a fine day you can eat outside. Or The Pack Horse at Staines, which has a pleasant dining-room overlooking the river and a good à la carte menu with some dishes outside the usual run of grills

DAY OUT BY CAR

Villages of Sarrat and Chipperfield in Hertfordshire: By car on A46 to Rickmansworth, carry on for 5 miles to Chenies, then follow signs for Sarrat and Chipperfield. These are quaint, peaceful villages, and excellent bases for walks. Recommended for lunch: The Two Brewers Inn (King's Langley 2408). Table d'hôte lunch 1s. Excellent plain home-cooking. Trust House. Open for lunch on Sundays from 12.30-2.30 pm. Place to visit: Piccott's End House, two miles north of Chipperfield. See the Medieval murals. Open from 10 am-6.30 pm. Admission 1s 6d. Children 9d

Village of Penshurst in Kent: Beautiful and tranquil village – much of the main street is owned by the National Trust. By car you take the A21 to Tonbridge, then the A26 for a further two miles and then on the B2176 to Penshurst. Recommended for lunch: The Spotted Dog (Penshurst 253). Very old quaint pub with wooden armchairs and settles, and lots of horsey pictures. First-class plain cooking – set lunches at 12s 6d. Open for lunches from 12.30-2 pm. Place to visit: Penshurst Place – a lovely historic house built around 1340, with bits added subsequently. Good examples of 17th and 18th century furniture. Beautiful gardens. Tea. Admission 5s. Children 1s 6d

TIME OUT TO LEARN

Judo: *Avenger* fans and others who have a yen to learn judo can take a course of beginner's lessons at The Judokan, Katymer Court, Hammersmith Road, W6 (RIV 1282). Cost for a course of 12 starter lessons is 12 guineas. On completion of the course you will be eligible to be elected to membership of the Judokan Club and start training for the various colours of belts. Later in the spring the Judokan will also be starting Sunday group classes in Karate. For details ring the secretary of the club

Shooting: Kensington Rifle and Pistol Club, 120 West Cromwell Road, W14 (FRE 7928). Has an indoor shooting range where you can shoot from 11 am-2 pm on Sundays. Beginners can join the Club (2 guineas a year, plus 10s initial application fee), then get tuition from advanced Club members. Rifle shooting only on Sundays – and you can borrow rifles at the Club. (Pistol shooting on Tuesdays and Thursday evenings.) For membership details apply to the secretary

Bridge: Those meaning to learn to play bridge, and unable to find any friends with patience enough to sit down and teach them, can go along to The Bridge Academy, 11 Abbey Road, NW8 on Sundays, where they can join a practice class with other beginners (costs 1 guinea per session, and you can play from 2.15-6.30 pm). Each table is supervised by an expert. Private lessons on Sundays cost from 2 guineas. For details ring secretary at MAI 1500

Cricket: You can take a refresher course at the nets at The Govers Cricket School, 172 East Hill, SW18 (VAN 1796). Daytime under natural light, night-time under daylight lighting. There are four nets – all different pace. 18s per hour under coach supervision. School is open on Sundays from 9 am to 11 pm and it welcomes enthusiasts from eight years to 80

WITH CHILDREN IN MIND

Bekonscot Model Village and Railway: Warwick Road, Beaconsfield, Bucks (3 min. from station). Miniature village situated in a rock garden, covering 10,000 sq yds, with model shops, churches, docks, zoo and railway on which children can ride. Open on Sundays from 10-6 pm. Adults 2s. Children 1s

Horniman Museum: London Road, Forest Hill, SE23. Off the beaten track, but a museum that children of any age – or sex – will find particularly fascinating. Of special interest: all forms of witchcraft gadgetry used by way-out African tribesmen, head-hunters' tom-toms, weird and wonderful masks used in tribal war dances, primitive musical instruments, mummies in cases, stuffed ostriches and walruses and apes, brains in test-tubes and a real working beehive under glass. Also an excellent aquarium. Admission Free. Open on Sundays from 2 pm-6 pm. British Railways: Forest Hill. Bus 12, 63, 185. Pub close by to museum to go with under 18-year-olds (on a fine day only) is—

The Grove Tavern, just at the bottom of the hill, which has an enormous garden, car park, restaurant and snack bar. Children are welcome in the garden

Little Angel Marionette Theatre: Open on Sundays to members only (membership fee 5s a year). Sunday shows are at 3 pm, last for about one hour and are suitable for children from five years upwards. Seats: Adults 5s 6d. Children 4s. Address: 14 Dagmar Passage, Cross Street, N1 (CAN 1787)

SUNDAY NIGHT OUT IN EAST END. Good circuit: Eat early at Good Friends (open till midnight), New Friends (open till 10.30 pm) or Old Friends (open till midnight). Book a table and phone the day before if you want to order something special like stuffed duck £3 5s for four) or shark fin soup. Spend a couple of hours drinking and taking-in the music at one of the pubs with entertainment nearby, and see yourself home with a helping of street-stall prawns, scampi or jellied eels in the post-closing time bustle of Tubby Isaacs, Aldgate High Street

EAST END PUBS WITH ENTERTAINMENT

Waterman's Arms: Still has music-hall styled evenings, though Dan Farson is no longer in charge. Resident group plays old-time music-hall favourites, compère Billy Ray and many guest artists. Starts getting lively around 8.30. (Glengarnock Avenue, Millwall)

Iron Bridge: "East End of East India Dock Road. Marylanders Jazz Band, blues singer Shirley Harris, Ronnie Shepherd (East End's "Al Jolson") and the "fabulous" Jeff Elliott compèring. Queenie Watts, the ex-landlady, often looks in and sings a song or two. Starts to move around 8.30 pm

The Vulcan: 240 West Ferry Road. Good for modern jazz. Get there around 8.15 pm

Dover Castle, Sutton Street, off Commercial Road. Rhythm 'n Blues type music. Gets pretty crowded on Sundays

LUNCH HOUR

THURS 17 MARCH

Council Meeting: Court of Common Council, Guildhall. 1 pm
Piano and Organ Recital: Monica Watson and Leonard Warner. St Botolph, Bishopsgate. 1.10 pm
Community hymn singing. St Mary-at-Hill, Eastcheap. 1.15 pm
Organ Recital: Robert Smith. St Bride, Fleet Street. 1.15 pm
Lecture Service. The Rev Maurice Dean, BA, St Olave, Hart Street. 1.5 pm
Lecture: Points arising from the Tuesday Dialogue. St Mary-le-Bow, Cheapside. 1.5 pm
Lecture: Man's Coming of Age – A Responsible Church. The Rev Canon Simon Phipps. St Lawrence Jewry-next-Guildhall. 1.15 pm
Netball: Liverpool Vic 2 v Merrells 3B. Lincolns Inn Fields. 12 noon to 1 pm
Choral Service. Church of the Holy Sepulchre. 1.20 pm
Films: *Electrical Terms, Stainless Steels in Power Production.* Science Museum, Kensington. 1 pm

FRI 18 MARCH

Recital: Joleen Huckle (soprano) with accompaniment. St Stephen, Walbrook. 12.30 pm
Organ Recital: Leslie Durant. St Olave, Hart Street. 1.5 pm
Singers' Workshop. St Mary Woolnoth, Lombard Street. 1.5 pm
Programme of recorded classical music in stereo. St Mary-le-Bow, Cheapside. 1.5 pm
Programme of recorded music by Bach, Copland and Walton. Holy Sepulchre, Holborn. 1.15 pm
Films: *The Island of the Long Summer* and *Portrait of Bermuda.* Commonwealth Institute, Kensington. 12.30 and 1.15 pm
Films: *Electrical Terms, Stainless Steels in Power Production.* Science Museum, Kensington. 12.30 pm

SAT 19 MARCH

Films: *Electrical Terms, Stainless Steels in Power Production.* Science Museum, Kensington. 1.15 pm
Special Service: To mark the Diamond Jubilee of the Church Music Society. Sung Eucharist. Holy Sepulchre, Holborn. 12 noon

SUN 20 MARCH

City Walks: "The Heart of the City" meet at Royal Exchange. 3 pm. "Precincts of Queenhithe" meet at Mansion House Station. 3 pm. Two 90-minute walks around the City led by experienced guide-lecturers. Adults 3s 6d, children (7-14 years) 2s
Annual Service for the 5th Army. St Peter-upon-Cornhill. 11 am

MON 21 MARCH

Beethoven Piano Trio in B flat major by the Dumka Trio. Bishopsgate Hall. 1.5 pm.. Admission 2s 6d
Organ Recital: Dr Harold Darke. St Michael, Cornhill. 1 pm
Programme of recorded music by Offenbach. St Mary-le-Bow, Cheapside. 1.5 pm
Music Club. St Mary-at-Hill, Eastcheap. 1.15 pm

TUES 22 MARCH

Organ Recital: Christopher Farr. St Peter-upon-Cornhill. 12.30 pm
A programme of recorded music by Dvorak. St Giles, Cripplegate. 1 pm
Organ Recital: William Tubbs. St Margarets, Lothbury. 1 pm
Annette Thompson (contralto) and Philip Todd (piano). St Clement, King William Street. 1 pm
A programme of recorded music by Bach and Roussel. Holy Sepulchre, Holborn. 1.15 pm
Special Service: For the Association of Men of Kent and Kentish Men. St Mary Woolnoth, Lombard Street. 12 noon
Lecture: Lunchtime dialogue between Rev The Lord Soper and the Rector. St Mary-le-Bow, Cheapside. 1.5 pm
Lecture: Discussion Group. St Nicholas Cole Abbey, Queen Victoria Street. 1.5 pm
Lecture: Tuesday Break. A talk by the Vicar. All Hallows Berkyngechirche-by-the-Tower. 1.10 pm
Lecture: The Boyle Lectures – Being Christian in the Modern World – "Living" by Rev E E Mascall, DD St Margaret Pattens, Eastcheap. 1.10 pm
Films: *Gandhara Art – Pakistan* and *Family Camping – Canada.* Commonwealth Institute, Kensington. 12.30 and 1.15 pm

WED 23 MARCH

Mozart String Quintet in G minor by the Cremons String Quartet, Kenneth Essex (viola). Bishopsgate Hall. 1.5 pm. Admission 2s 6d
Organ Recital: Margaret Cobb. St Lawrence Jewry-next-Guildhall. 1 pm
Organ Recital: Kenneth W. Pitman. St Margaret Pattens, Eastcheap. 1.15 pm
Special Service: The Stow Commemoration Service. The Address will be given by the Archdeacon of Hampstead. St Andrew Undershaft, Leadenhall Street. 12 noon
Special Service: Lenten Service – "In Search of Christ Among Critics" by the Rev R Trueman. St Nicholas Cole Abbey, Queen Victoria Street. 1.5 pm
Netball: Wills v HCR. Lincolns Inn Fields. 12 noon to 1 pm
Films: *Gandhara Art – Pakistan* and *Family Camping – Canada.* Commonwealth Institute, Kensington. 12.30 and 1.15 pm
Films: *Attention, Weightlessness* and *Bridging the Centuries.* Science Museum, Kensington. 12.45 pm

ARE YOU OVER 30 AND THINK YOU ARE FINISHED?

Take heart, and take next week's

london life

Find out about nine people who didn't begin to make an impact until they were over 30, and who now lead in fields generally associated with the very young . . . Life begins at 30 in next week's LONDON LIFE.

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and discover the delicate art of inconspicuous consumption that gives a feeling of inner tranquillity greater than ostentatious monograms and personalised car numbers

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pubs and funfairs, food and fashion, theatres and cinemas, gossip and news

london life

PROPERTY

Mr J M A Smith, of the Monopolies Commission, who is selling his house in Hyde Park Gate

Some people look on house-hunting as a pleasant and refreshing sport in which they are always eager to take part. Others find that by the time they've looked through long duplicated lists of houses that cost £3,000 more than their top price, driven round to look at moody mausoleums brightly described as ideal family house, negotiated a price that won't actually beggar them, and exchanged contracts, they hardly care any more.

These sort of people might well ring up a firm called Practical Househunting (75 London Road, Kingston-upon-Thames, Surrey: KIN 8112), who specialise in finding the right houses for the right people. The firm is run by two partners who were themselves estate agents, but found that many people have difficulty in finding exactly the property they want, and decided to specialise in doing it for them. They like to meet the client first to build up a "picture" of what he wants and what area he wants it in; then they send him a schedule confirming what they've discovered, which the client can amend.

Practical Househunting search for houses in much the same way as the ordinary house-hunter – through estate agents and local and national newspapers – then they weed down the results to a hopeful few, which the client can probably visit in the course of one day. They will also negotiate for the property, and can suggest a surveyor if the client needs one.

The fees for this service are laid down by the Institute of Estate Agents, and are scaled to the purchase price: 2½ per cent. on the first £5,000, 1½ per cent. for the next £10,000, and 1 per cent. for the residue. A small service fee is charged if the client finds a house through other channels.

Although house prices have rocketed all over London in the last 10 years, they have perhaps rocketed most noticeably in Islington and Canonbury. Ten years ago it was possible to buy a house for, say, £1,000, for which you might have to pay seven, eight or even 10 times as much now, depending on the condition and the location. As an area, Islington has two great advantages for a house-hunter. First, it is the closest residential area to the City, to Fleet Street, and to most of the big hospitals, which explains why it is lived in by countless business men, professional men, journalists, and doctors. Secondly, it is one of the few remaining districts in London with houses to suit almost any pocket. Ward Saunders, estate agents who specialise in this area, have currently on their books properties that range from £3,950 to, say, a 78-year lease in Canonbury Square from £22,500.

Selling, buying

Mr J M A Smith, who was President of the Society of Motor Manufacturers from 1959 to 1960, and is a member of the Monopolies Commission, is selling his house in Hyde Park Gate. The property, which includes 4 and 4a Hyde Park Mews, is freehold, and will be auctioned by Knight, Frank and Rutley at their Hanover Square premises on 27 April. The house, which contains three reception rooms, six bedrooms, three bathrooms and two staff rooms and bathroom, has a small garden in front and a walled garden at the back. Planning permission for a small house has been granted on the mews site. A possible price has not been revealed – but when Dr Leonard Simpson bought Sir Winston Churchill's house, also in Hyde Park Gate, last October, he paid £102,500 for it.

Among the more luxurious houses coming on to the market is Kenwood House, NW3. The agents, Hampton and Sons, who are acting in conjunction with Goldschmidt and Howland, say that it is due to be auctioned in May, but "anticipate that offers in excess of £80,000 will be given favourable consideration prior to auction." The house, modern but in the Georgian manner, was built by Robert Hart, and has four reception rooms, four double bedrooms (including one master suite of bedroom, bathroom, dressing room), large staff quarters, and a 27 - square - foot "entertaining apartment" with bar, kitchenette and a cinema projection room. There is garaging for four cars and the large garden has not only a heated swimming pool but a conservatory and glass barbecue house.

Mr Leslie Grade is selling the lease of his house in Avenue Road, Regent's Park. The house is white-painted stucco Victorian; it has three reception rooms, seven bedrooms, four bathrooms, a self-contained staff flat, and garaging for three cars. The asking price for the Eyre Estate lease with 20 years to run is £25,000, which will include fitted carpets, curtains and some light fittings. The agents are Blake and Co, 103 Mount Street, W1. GRO 3761.

Prince Radziwill, who is married to Jacqueline Kennedy's sister, has recently bought Turville Grange, near Henley-on-Thames, from Viscount Esher. The asking price was £55,000; included in that figure was the main house, with seven bedrooms, three reception rooms, three bathrooms, staff rooms, a detached bungalow and the White House, which is divided into two staff flats. There is garaging for three cars and stabling for three horses. Forty-nine acres of land went with the house, part of the gardens being the Royalty Garden.

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.....
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something to say...

Cinema distractions

As a keen cinemagoer, I am appalled at the amount of time taken up in the sale of ice-cream and the showing of advertisements. There is no denying that these two items represent an enormous revenue to cinema owners, but surely they are beginning to take diabolical liberties – you can take it from me that very often the film you have paid to see has been cut so that this ritual can be accommodated.

Each time I visit a cinema, the selling periods get longer and the method more showmanlike. What with the spotlights and the encouragement of queues, I have no doubt that very soon the appearance of the ice-cream girls will be heralded by a fanfare of trumpets, whereupon she will take a bow and be greeted by a round of applause.

In point of fact, it should be the slow hand-clap, in the same way as an audience at a football or cricket match give vent to their feelings when subjected to a time-wasting display.

The cinema is for watching films – not for being tricked as a captive audience into buying over-priced, under-filled ice-cream tubs, soft-drink cartons, popcorn and sweets with rustling wrappings, seemingly designed to distract patrons from enjoying the programme of advertisements which they could have seen at home on television anyway.

Norman Wisdom,
Wardour Street, W1

Mind the doors!

I have often wondered how Marie Antoinette and all those people felt when going to the guillotine. Yesterday it was demonstrated to me in no uncertain manner.

The tube on the way into the office was jam-packed and, like all true Britishers, when the train pulled into Temple everyone pushed like hell towards the door. Caught in the general mêlée I was unable to do anything, nor was I able to see a thing. Undeterred I let myself be carried to the door. Suddenly there was a scuffle and the person in front pulled back. Too late! The doors crashed shut on my head. I was saved from total extinction by the brave efforts of a young lawyer to hold them apart with his bag of briefs.

I thought it might be worth warning your readers to beware of tube officials as they seem to have a very dear link with the past even to the extent of jamming innnocent heads in their beastly doors.

Rosita Sweetman,
Queen's Gate, SW7

Train accidents

All praise to the new electrification system of British Rail's Euston to Northampton route: nice spacious, clean, bright compartments, rapid acceleration, and a journey that gets us from "A" to "B" in the fastest possible time. What a pity to spoil all this by the train-drivers' apparent inability to pull up opposite the platform without overshooting it.

This happens on the Euston-Northampton route many more times than I think is good for British Rail's already tarnished image (not that it has ever been otherwise). The other evening I happened to fall asleep on the train, waking up suddenly with the realisation that it had stopped at my particular station. Wasting no time, and still not really awake, I darted for the door and stepped out . . . the only trouble was that there was no platform. The train had overshot it. That I hurt myself quite severely is bad enough, but what really bothers me is this: if train-drivers cannot apparently see station platforms to enable them to pull up in time, how do they manage to see signals and other similar railway signs?

With the spate of train collisions, derailments, and accidents in general, it makes one wonder what we're letting ourselves in for when we get on a train.

Martin Edwards,
Hatfield, Herts

British IS best

If only there was more sun, no one would ever need to leave Britain. Our grass is greener, the meat tastier, the apples crunchier, the bread crispier, the police unarmed, the Underground cleaner, and the more I travel the more I think there is not much to grumble about. I may be ridiculously pro-British, but my husband and I always travel British, and just recently when there was trouble during take-off at Madrid Airport, I did not even begin to panic because I knew the pilot was English . . . in fact, I learnt later that it was a near thing.

Mrs Billy Wright
(Joy Beverley),
New Barnet, Herts

"Pop" songs

Let me say straight away that I am not against, nor am I "knocking" at today's "pop" singers. I am merely worried about their annunciation, for however hard I concentrate, however loud the radio or record blasts, I fail to understand the words of "pop" songs. I agree that the majority of words are better not heard, but I do feel that people should begin to appreciate that a tune is only half a song, that songwriters should write words that *mean* something and that the singers *themselves* should realise that the idea is to put the words across.

Bryan Johnson,
Bourden Street, W1

Tycoons must stay

One of the sad things about this country is the feeling of envy and spite displayed by a large section of the community towards those who have achieved great success in their careers, particularly as so many of today's tycoons started from very humble beginnings. If one cannot keep up with the Joneses, then come hell or high water one must have them brought down to one's level. However unpalatable it may be to the Left Wing theorists, it is a fact that the well-being and prosperity of our country depends quite disproportionately on the efforts of a handful of brilliant, hard-working and ambitious people who provide employment for hundreds of thousands of their fellowmen.

If all incentive is removed, then potential successors will inevitably be tempted by better prospects abroad. After all, what ambitious young man is going to remain here for the doubtful privilege of paying away 18s 3d of every pound of his future earnings? Surely we ought to be pleased that there are people willing to go on working in order to contribute over 90 per cent. of their own income to alleviate the tax burdens of the rest of us?

Nigel Campbell,
Chester Square, SW1

Shake off lethargy

One unfortunate characteristic of many people in this country is their apparent complacency when they suffer quite unnecessary inconvenience or discomfort.

Too many people also tolerate discourtesy, and even rudeness, in shops and offices, when a complaint to the manager is all that is needed.

Presumably the basic reason is that many people are afraid to complain in case they should be made to look foolish; or are simply afraid of any form of authority.

This does not usually apply to people who have social educational or financial advantages, which are recognised in their self-confidence.

A fruitful ground for studying this is in hospital where the courtesy and efficiency experienced by private patients who pay for beds and treatment often contrast markedly with the lack of courtesy and efficiency experienced by National Health patients. It is pathetic to see a large number of people in Out-Patient departments waiting endlessly in dismal and uncomfortable surroundings, who, even when they see a doctor, are told little or nothing about their condition, and are too afraid to ask questions.

Even if technical problems, or shortage of labour or money, makes complete efficiency of services impossible to maintain, it is always possible to require that every employee who deals directly with the public should do so politely and considerately.

John Trevelyan,
Soho Square, W1

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